

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

The Storz Style . . . in public service

From the files of the five Storz Stations . . . here are two recent . . . and typical . . . examples of service in the public interest:

in Miami,
WQAM helped
get out the vote



What happened when WQAM decided to conduct a presidential straw vote? More than 50,000 phone calls swamped WQAM's facilities in the 5½ day "Election Poll". The daily average: 870 calls. Each of the 600 announcements WQAM devoted to "Election Poll" urged listeners not only to take part in the *straw* vote, but to exercise their franchise on Election Day, as well.

Official returns for Dade County, Florida, showed a balloting of more than 250,000 votes—representing a decided increase over 1952 turn-out.

in New Orleans,
WTIX comforted
a mourning family



A poverty-stricken family had just buried its two youngest members, dead of rat-poisoning. One Sunday, WTIX devoted a full air day to mobilizing assistance for the desperate family. In cooperation with the American Legion Post 203, WTIX personalities urged contributions of money, clothing and food.

The response was instantaneous. More than \$2,100 . . . 400 items of clothing and 50 boxes of foodstuffs poured in to comfort the family in its unhappy hour.

BEST RADIO COMMERCIALS OF THE YEAR

Agency copy chiefs selected top 10 as radio's most memorable, credible and persuasive selling efforts in '56

Page 23

Feature film ratings— how good?

Page 26

Christmas ball of wax: planning the office party

Page 29

Monthly cost and programing Comparagraph

Page 35

The Storz Stations
Today's Radio for Today's Selling

TODD STORZ,
President

WDGY
New York-St. Paul

WHB
Kansas City

WQAM
Miami

KOWH
Omaha

WTIX
New Orleans

Represented by John Blair & Co.

Represented by Adam Young Inc.

"... for outstanding service to the Future Farmers of America"

KPRC Farm Director, George Roesner, became the third Texan in history and the only broadcaster this year to receive FFA's highest award, the Honorary American Farmer Degree, at the national FFA Convention in Kansas City. The degree is awarded to men who have rendered outstanding service to the Future Farmers of America organization.

KPRC RADIO AND
TELEVISION

H O U S T O N

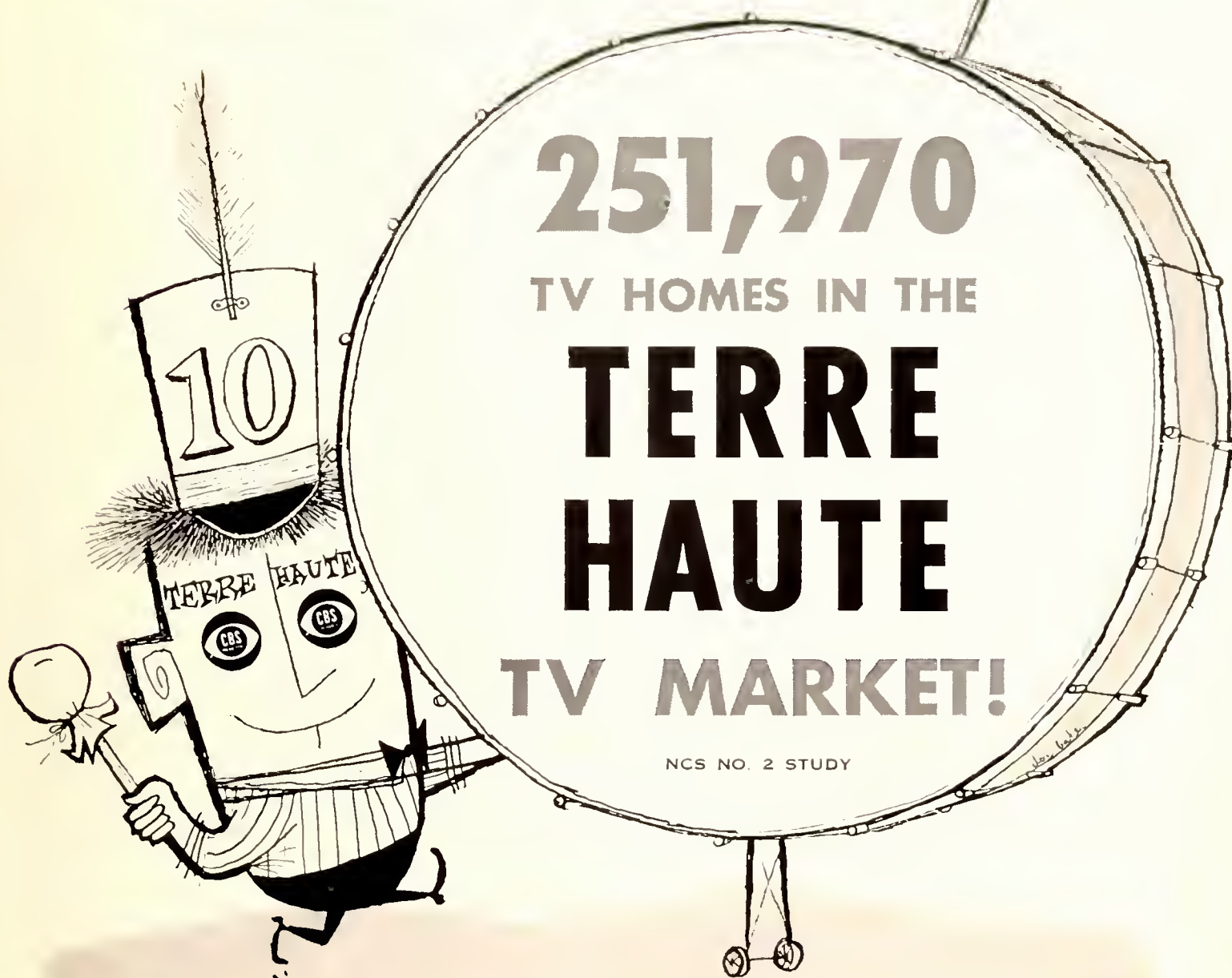
JACK HARRIS, Vice President & General Manager

JACK MCGREW, National Sales Manager

Nationally represented by EDWARD PETRY & CO.



INDIANA'S 2nd LARGEST TV MARKET



CBS, NBC, and ABC Television Networks

TERRE HAUTE, INDIANA

BOLLING CO., NEW YORK CHICAGO.
LOS ANGELES, SAN FRANCISCO, BOSTON



and RADIO, too!

© T.M.-CBS-TV



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

"Radio commercials I wish I'd written"

- 23** Top agency copy chiefs select outstanding radio commercials of 1956 for (1) memorability, (2) ability to create product desire, (3) gain attention

Feature film ratings—how good?

- 26** A report of how the powerhouse movie packages are doing rating-wise and the implications of these figures as the rating returns start pouring in

Christmas ball of wax

- 29** A one-act play hardly suitable for production about how the Snook, Crappie & Bream agency organized in depth for annual Christmas party

Which media would you pick?

- 32** Part two of a "Four A test for media men" details strategy and reasoning of two more agency execs who also chose air media for Product X

Monthly cost and programing tv Comparagraph

- 35** Features include average costs by network program types; cost-per-1000 for top 10 nighttime and daytime network shows; spot television basics

FEATURES

- | | |
|--------------------------------|-----------------------------------|
| 20 19th and Madison | 9 Sponsor-Scope |
| 54 Mr. Sponsor | 80 Sponsor Speaks |
| 57 New and Renew | 58 Spot Bays |
| 62 News & Idea Wrap-Up | 80 Ten Second Spots |
| 5 Newsmaker of the Week | 6 Timebuyers at Work |
| 78 Reps at Work | 76 Tv and Radio Newsmakers |
| 52 Sponsor Asks | 60 Tv Results |
| 16 Sponsor Backstage | 69 Washington Week |
| 72 Sponsor Hears | |

In Next Week's Issue

1956 Radio Results Section

Here in alphabetical form under product categories, readers will find capsule radio result stories, indexed for ready use in planning radio campaigns

Best tv commercials of 1956

Copy chiefs were SPONSOR's panel in selection of the best tv commercials of the year. The counterpart to top radio commercials story this issue

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Copyright 1956

Sponsor Publications Inc.

A HALF DOLLAR



**will go
a long way
these days on WHO Radio!**

Take 9 a.m. to 12 noon as an example . . .

FAR be it from us to suggest that radio is the *only* worthwhile advertising medium — but we do say it can get more mileage out of a dollar than most people realize. *Especially on WHO Radio!*

LET'S LOOK AT THE RECORD . . .

On WHO Radio, a 1-minute spot between 9 a.m. and 12 noon delivers a minimum of 47,086 actual listening homes, in Iowa alone!

That's at least 496 homes for half a dollar, or 1000 homes for \$1.01—**ALL LISTENING TO WHO!**

That's the half-dollar *minimum*. With its 50,000-watt, Clear-Channel voice, WHO also gets thousands of unmeasured listeners, both in and outside Iowa. Iowa alone has 527,000 extra home sets and 573,000 car radios — and "Iowa Plus" coverage represents a *third* big bonus!

Let Peters, Griffin, Woodward give you full details — including availabilities.

(Computations based on projecting Nielsen figures and 1955 Iowa Radio Audience Survey data against our 26-time rate.)

WHO Radio is part of
Central Broadcasting Company,
which also owns and operates
WHO-TV, Des Moines
WOC-TV, Davenport

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

Peters, Griffin, Woodward, Inc.
National Representatives



KGUL-TV'S

NEW

SUPER TOWER

DELIVERS $\frac{1}{4}$ OF TEXAS

KGUL's area coverage (with over 600,000 families) encompasses Galveston, Houston and the entire Gulf Coast. The buying power of this area represents 25% of the total buying power of the whole state of Texas. Here is a real Texas-size buy for your advertising dollars.

KGUL-TV is the only station delivering a primary city signal to both Galveston and Houston.

	State of Texas	Gulf Coast TV Market	%
Families	2,510,500	611,600	24.36
Effective Buying Income	\$12,622,592	\$3,258,444	25.81

Source of Figures: Sales Management



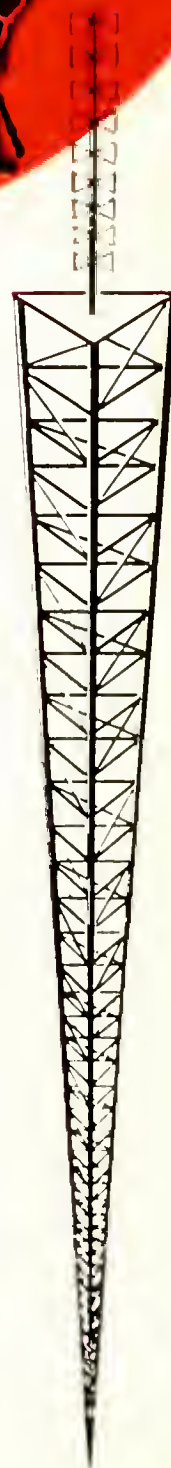
Galveston, Texas



Represented Nationally by CBS Television Spot Sales



This map is charted in proportion to the net effective buying income for the counties included in the new KGUL-TV coverage area.



NEWSMAKER of the week

Maury Malin: the farmer takes a show

Sandy-haired, easy-going Maury Malin has never been a farmer. But in his 12 years as advertising manager for the Chows division at Ralston Purina he has learned to understand a farmer's needs. On 31 December, Malin begins filling one of those needs with a Monday-through-Friday suppertime broadcast of interpretative farm news reporting direct from Washington over NBC Radio.

The buy is for 52 weeks at a net figure of \$340,000. Veteran Washington correspondent Richard Harkness (who spent most of his youth in rural Kansas) will report national and international news as it affects the farmer, interview the day's newsmakers, perhaps play tapes of pertinent bits of House sessions. "It's a field of farm news that's not now being adequately covered direct from its source," says Malin in a western drawl.



The time of the broadcast (7:15 p.m. EST) may raise a few eyebrows in timebuying circles long-steeped in traditional early a.m. and noon farm programing. When the newscast idea hit Malin some months ago, he got together with John Leach, a.c. on the Purina Chows account at Gardner Advertising, St. Louis. The agency sampled about 400 farmers across the nation, asked if they needed such a show and when they'd like to hear it. The survey revealed suppertime farm programs on a listening par with early morning.

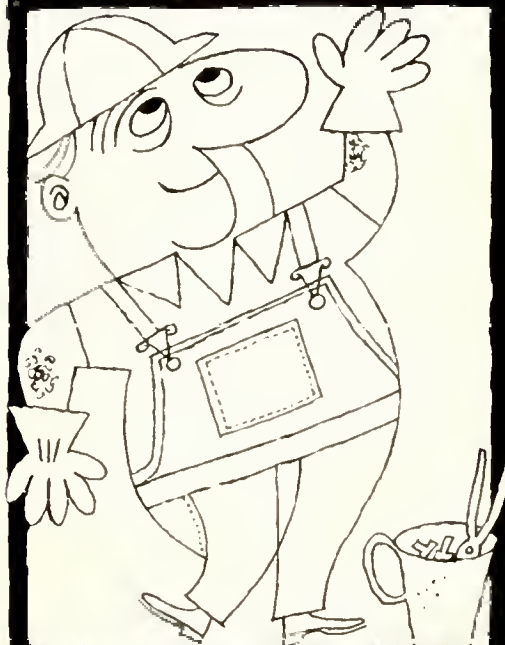
This move will boost Purina Chow's air media budget for 1957 to more than \$1 million. About \$400,000 will be in local radio-tv farm programs, the balance in co-ops with dealers. While NBC's Harkness can hardly merchandise at the level of local farm directors, he will lend his weight to Purina promotion by conducting Washington columns in two house organs-- the 800,000-circulation *Checkerboard Service* and a dealer publication. Last month he addressed the RP sales meeting at Boca Raton in Florida.

Malin was born 41 years ago in Kellogg, a small town in Northern Idaho whose industries were mining, lumbering, farming. He chose none, instead plunged into advertising and business administration, majored in these at U. of Idaho and Northwestern. After receiving his MBA at the latter, he went to Ralston Purina as a copywriter. Today he travels all over, meeting with farm directors, attending NATRFD sessions. He is closer to farming than if he had remained in Kellogg. For the 62-year-old Ralston Purina Co. is the world's largest commercial feed manufacturer, its checkerboard trademark as common to the rural scene as the milk pail.

Purina's romance with air media goes back to the early days of radio. They pioneered *Grand Ole Opry*, discovered Eddie Arnold. Their earliest show is beyond Malin's memory. It was on KMOX, St. Louis, and starred Helen Traubel when she still sang on a local church choir. The commercial had, for sound effects, a hog-caller. ▼

in Salt Lake:

BUILDING BUILDS BUSINESS



Building is big business in the Salt Lake market where more than 1200 manufacturing plants add over \$300,000,000 annually—\$30,000,000 per year for plants and facilities alone.

And advertisers building big business in the Salt Lake market use powerful, persuasive KSL radio to service, sell and unify the 1,617,200 people building the GREAT SALT LAKE AREA.

KSL Radio

50,000 WATTS—CBS IN THE MOUNTAIN WEST

REPRESENTED BY CBS RADIO SPOT SALES

Sources: U.S. Census, Sales Management

CASE HISTORY -
SEAT COVERS



Sure Fit Seat Covers Find Radio Sure Fits Sales Problems

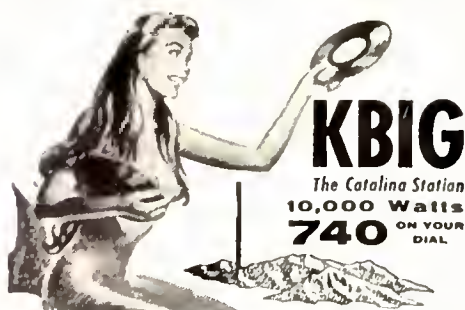
Back in the spring of '55, the Max Becker Advertising Agency of Long Beach picked radio to sell the Sure Fit Seat Covers Division of the Howard Zink Corporation to the owners of Southern California's 3½-million passenger cars (most of them, naturally, radio-equipped).

Just a year-and-a-half later, Sure Fit has completed a comprehensive analysis of its advertising response. According to division manager N. G. Zink:

"Radio has become consistently more productive for us each month during this period, and has now reached the point where our cost-per-sale from radio is lower than from any other medium used.

"KBIG certainly deserves full credit for the contribution it has made to the growth and success of Sure Fit during the past eighteen months."

KBIG, carrying four one-minute jingle-with-live-tag announcements for Sure Fit daily, is happy to share with two other fine Los Angeles independent stations gratification for another job well done in our long list of successful Southern California radio advertisers.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOLLYWOOD 3-3205
Nat. Rep. WEED and Company

Timebuyers at work

Jerry Sachs, Doyle-Dane-Bernbach, New York, feels there's an insufficient number of tv shows with "male-appeal," such as sports, offered to timebuyers for clients who want to reach the masculine market. "Baseball is covered, with annual attendance totaling 35,666,308, but racing, with 50,472,102, is not telecast, with the exception of some major stakes and handicaps," says Jerry. Because racing is the most popular sport, he thinks stations and advertisers shouldn't fear criticism of gambling events. "Racing is one of the world's greatest spectacles, combining brute force with colorful personalities in a fate-defying competition," he says. Its fans, he points out to advertisers, spend more money, and more quickly, than any other sports group.



"College basketball, also neglected," he says, "has an attendance that either equals or exceeds baseball, although we have no accurate figures." Even the minor sports, Jerry notes, have eye-opening attendance which warrants coverage: hockey, 1,949,000; tennis, 915,000; track and field, 2,500,000; soccer, 1,500,000; yachting, 3,000,000. "TV has overlooked the rich male market," he says.

Jeanne Nolan, N. W. Ayer & Son, New York, disapproves of calls on advertisers by representatives. "The advertiser," she points out, "is our client, not the rep's." Jeanne says the agency often spends months coordinating its campaign with the client's marketing strategy, and when the rep by-passes the agency, he could quite



easily disturb a spot plan that is carefully designed to produce the best results for the advertisers. "The client has chosen us to guide his advertising because we are specialists," says Jeanne. "He has faith in the agency and assumes that the people with whom it does business respect its judgment and decisions. The rep who approaches the advertiser, even when the agency is first notified, is creating unfair doubt in the client's mind

as to the agency's standing; the same doubt the station manager would have about a rep if we made inquiries and bought directly from the station. I think reps agree that most buyers evaluate their presentations intelligently and fairly. Therefore, the proper authority for the rep to consult, ethically and practically, is the timebuyer."

21.8% Auto Dominance

Market figures prove families living in WXEX-TV Grade B area spend 21.8% more on autos* than families in Grade B area of any other Richmond market TV station

	Amount Spent on Autos by Grade B Area Families	Percentage
WXEX-TV	\$170,145,000	100%
Station B	\$139,070,000	81.7%
Station C	\$139,691,000	82.1%

*Automobiles, tires, batteries, accessories
Source: Sidney Hollander Associates

WXEX-TV

Tom Tinsley, President **NBC BASIC-CHANNEL 8** Irvin G. Abeloff, Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington.
Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.



WGAL-TV

Lancaster, Penna.

WLEV-TV

Allentown • Easton
Bethlehem • Penna.

WGAL

Lancaster, Penna.

WDEL

Wilmington, Del.

WKBO

Harrisburg, Penna.

WORK

York, Penna.

WRAW

Reading, Penna.

WEST

Easton, Penna.

STEINMAN STATIONS
Clair McCollough, Gen. Mgr.

Merry Christmas to all
and to all a good year

SPONSOR-SCOPE

22 DECEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

Put down BBDO as the first Madison Avenue giant to resurrect the network "radio specialist."

Bill Hoffman, who has been with the agency's tv-radio department a number of years, has been assigned to this newly-created post with the following broad functions:

- Check prospects for radio on BBDO's client list.
- Cull networks and stations for personalities and programing material that might be matched with clients' present and future needs.
- Create new program ideas and devices.
- Study new network programing concepts.

Set up a liaison arrangement between the agency's tv-radio and media departments to get the radio plans rolling.

By background and professional disposition, Hoffman is a natural for the new spot. He knows radio, and the networks know him. During tv's meteoric rise, Hoffman has not closed his ear to radio.

Listerine (Lambert-Hudnut) this week lined up with CBS Radio for a network campaign that will run about \$1-million gross.

The schedule is five 7½-minute daytime periods a week. It starts 7 January with Lambert & Feasley at the helm.

Station reps tell SPONSOR-SCOPE this week that money allocated for 1957 to *Collier's* and *Woman's Home Companion* (both of which folded last week) already is flowing into spot radio.

A check by SPONSOR-SCOPE with the media directors of several major agencies indicates that they're going over the plans involving the two publications to determine how and where to transfer the rest of the money.

Their guess is that it will take at least a couple weeks to work out recommendations and get them approved by clients.

Hopeful note for the air media: Since there is quite a bit of circulation duplication among the big magazines, much of the freed money could go elsewhere to buy new audiences.

An interesting commentary on the generally rosy state of the radio business, as reported by agencymen who recently have been touring the country:

Stations, which during the lean days of the medium moved across the railroad tracks to save rent, are scrambling for space again on the main drag.

A few now dreaming about indirect lighting and air conditioning only a few months ago had their studios at the transmitter site.

Members of the Association of National Advertisers will get a preview next March of the report Albert H. Frey will make on agency functions, services, and methods of distribution.

The occasion will be the ANA's spring meeting at the Homestead, Hot Springs, Va., (13-15 March).

The Dartmouth professor has been examining the modern advertiser-agency relationship, under ANA assignment, since last October.

Note this about feature films on tv: **Comedy doesn't do nearly so well in audience count as straight dramas.**

Station operators wonder whether that's due to the lack of a laugh track (something to which viewing audiences have been conditioned).

In light of this perplexity, one station man suggested that the old adage be re-edited to read: "Weep and the world weeps with you; laugh and you'll laugh alone."

The record of CBS Radio Spot Sales provides another index of how the medium has been faring in 1956.

Sales will be up about \$2.5 million over 1955 (the take in that year was \$13.8 million).

Another factor to consider: From 1 September 1956 to 1 January 1957, 11 of the 14 stations represented by CBS Radio Spot Sales will have put in rate increases.

The Station Reps Association forecasts that national spot radio sales this year will be around \$150-million—an increase of 20% over 1955.

Sales for October—just compiled—were \$16,004,000, a new high for that month and 31% over the year before. As against September, October rose 37%.

Purina Chows Division of the Ralston Purina Co. will spend more than ever on spot in 1957, despite its buy of a news program on NBC Radio.

The network quarter hour with Richard Harkness is an innovation in this respect: It's a national news broadcast to the farmer after his dinner time.

The Chows Division plans to budget over \$1 million for air media next year, of which NBC's net will be about \$360,000.

(See further details in Newsmaker of the Week page 5.)

General David Sarnoff last week laid to rest some rumors circulating in the trade about son Robert W.'s future at NBC and the plans for Bob Kintner.

The general made this clear:

1) **NBC President Sarnoff is not being warmed up for promotion to RCA.** In fact, Robert W. recently turned down some outside offers because he liked his work with NBC so much.

2) **Kintner was brought into NBC because he is a dynamic operator**, did a good job at ABC, and hence has great manpower value to NBC. No other goal was entertained in his hiring.

The general made these comments at the NBC 30th Anniversary meeting in Miami.

For an aggressive agencyman, the alternate sponsorship concept currently is developing disadvantages as well as advantages.

True, alternate sponsorship makes it economically easier to fit a client into network tv; but there can be a double rub if the people on the account want to be eager beavers:

Rub No. 1 is that you don't have control of the time period; you're in partnership with another fellow. Hence you have to be wary about leadership in making recommendations, because the alternate sponsor's agency may be waiting for you to fall flat on your face.

Rub No. 2 is the difficulty of tying in promotion without conflicting with your co-sponsor. And such promotion is a big thing these days. Some examples of amounts spent in kicking off a network show: Kaiser Playhouse, \$25,000; Hitchcock Presents, \$30,000; Robin Hood, \$35,000.

Suggested as a yardstick in determining how much should be spent for promotion: a sum equal to the talent and production costs of a single show.

Kaiser Aluminum is trying to find out what effect tv advertising has on the customer's customer—the consumer of the fabricator's products.

The study is still in the data-collecting stage; completion of the analysis will take three or four months.

What is it about a can of film that can glue an audience to a tv set for 90 minutes—even when the celluloid is so old that the pictures actually flicker? Why is it that an old western can run a slick, expensive variety show right off the screen?

This week the answer to these basic questions is a key consideration. And here is how the psychology-minded tentatively spell out what is going on:

1) **Feature film's inherent advantage is its length.** The more or less leisurely unfolding of a screen yarn permits the viewer to get into the mood—build up an “investment” in what he's seeing—as opposed to the somewhat frustrating potpourri that he otherwise experiences.

2) **The very age of the film isn't always a handicap.** The U.S. seems to be moving into a nostalgic mood—as witness certain clothing trends, the preoccupation with Civil War history in books, and even a minor craze for player pianos.

It's the length of presentation, though, on which the experts hinge much of their analysis. For one thing, they note strong parallels in the magazine field where *Life*, *Look*, *Reader's Digest*, and others wouldn't dream of trying to satisfy the reader with an overdose of “quickie” stuff—all run some longer features to get “remembrance” value. (It's an axiom in the magazine business that, on the average, short material won't score as high in remembrance value as longer stuff.)

One caution in this analysis, though: **Regularity of presentation is important to success.** Scattering longer fare at unknown, irregular time periods could be a mistake, say the analysts.

William Esty, long one of the more aggressive air agencies, this week gave an invigorating hypo to its upper echelon by:

1) **Expanding its board of directors to include eight more.**

2) **Spreading out ownership to the same number of persons.**

The move has the over-all effect of reducing the control of the Esty estate (the founder died in 1954), assuring the younger element of a bigger stake in the business, and providing for the spread of responsibilities and executive talents to all clients.

Average age of the new eight directors is 44.

This year Esty will bill about \$55 million, with \$38 million going to air media.

NBC has put an asking price of \$44,000 net on the Jack Carson show it's piloting among ad agencies.

It's been two seasons since Carson made his series of comedy appearances on the same network.

Like NBC, the ABC top management has picked its new v.p. in charge of programming from non-ad-agency ranks.

James T. Aubrey, Jr., ABC TV's top programmer, comes from CBS Television in Hollywood, where he was manager of network programs.

Aubrey, who is still in his thirties, will report to Oliver Treyz, v.p. in charge of the ABC Television Network.

The invasion of western films continues on the tv networks.

Wells Fargo replaces Stanley, the current season's lone live situation-comedy series, on NBC at the end of March. It will be the same co-sponsorship—American Tobacco and Toni.

Wells Fargo's price is \$35,000; Stanley costs \$41,000.

Inclusion of this line in the obit on Michael J. Roche, Lever ad executive, last week must have sparked a flow of nostalgia among many in the trade:

“He was among those responsible for the start of the Lux Radio Theatre.”

In the original planning of this first of the sponsored hour dramatic shows, the participants included the late **Francis A. Countway**, Lever president; **John R. Gilman**, Lever v.p.; **Bob Colwell**, JWT v.p.; and **Savington Crampton**, then assistant account executive.

When the show moved to Hollywood in 1936—two years after its debut—the late **Danny Danker**, JWT v.p., gave Lux Theatre a unique glamour by being able (through his contacts with the big studios) to deliver choice marquee names, scripts, and Cecil B. DeMille as m.c.

In those days **Tom Luckenbill**, now v.p. at Esty on the R. J. Reynolds account, booked the talent and literary properties for Lux.

Even with a more even distribution of tv audiences among the three networks this season, the leading food accounts are cashing in nicely on the basis of cost per-1,000-homes per-commercial minute. Here's the lineup:

General Foods' seven network shows average out to a cost of \$2.60. The most expensive program of the seven—I Love Lucy—delivers a commercial minute for \$1.40. Zane Grey and December Bride each comes out at around \$2.

General Mills, with four shows on the networks, emerges with an average cost of \$2.50 per-1,000-homes per-commercial minute.

Campbell Soup, sponsor of Lassie and On Trial, comes in at a cost of \$3, still within par for the course.

Americans spend almost half as much time with their tv and radio sets as they spend sleeping.

So the Nielsen Researcher, issued by the A. C. Nielsen Co., reports in its current issue.

The same publication says that during the peak tv months of January-February 1955, the average tv home had the set going six hours a day.

Bristol-Myers wants stations to specify the titles of feature films available to it during the run of its new contract.

Meantime **Don Frost**, B-M products ad director, says his company has halted its buying only temporarily.

So far Bristol-Myers has signed up for the four Triangle markets, plus Fort Worth and New Orleans. Frost tells SPONSOR-SCOPE he's "still looking at more possibilities."

When Omnibus bows off ABC TV in early spring, the Amateur Hour hopes to take over the anthology's Sunday 9 to 10 position.

The Amateur Hour's sponsor, Pharmaceuticals, Inc., feels that it can do better there than continuing to buck Ed Sullivan and Steve Allen and has told ABC so.

This season the Amateur Hour has been doing well the second half of the hour, but the audience pull for the first half has been somewhat disappointing.

McCann-Erickson is taking two significant year-end steps:

(1) Appointment of Wilbert G. Stilson as the third executive v.p. in charge of the corporate office and Frank K. White as the fourth senior v.p. and chairman of the finance committee.

(2) Separation of corporate headquarters from the operation of the New York office, which serves the eastern division.

When the New York office moves to its new building on Lexington Avenue, the corporate office will remain as is in Rockefeller Center.

The separation is an innovation for the agency business, with this intended effect: assurance that all regional offices will receive equal attention and service from corporate management.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 57; Spot Buys, page 58; News and Idea Wrap-up, page 62; Washington Week, page 69; SPONSOR Hears, page 72; and Tv and Radio Newspapers, page 76.

AND NOW WE WELCOME

3

NEW SHOWS

THOSE WHITING GIRLS

Starring
MARGARET WHITING
BARBARA WHITING
A DESILU PRODUCTION
Procter & Goble and General Foods

WHIRLYBIRDS

Starring
KEN TOBEY & CRAIG HILL
A DESILU PRODUCTION
In Association with CBS-TV Film Sales
National Syndication


DATE WITH THE ANGELS

Bandy Productions
FILMED BY DESILU
Starring
BETTY WHITE
NBC-TV Procter & Goble

Desilu Productions, Inc.
HOLLYWOOD, CALIFORNIA

**32½
MORE
HOURS**

Original
TOTAL PRODUCTION FOR THIS SEASON
189½ HOURS
NEW
TOTAL **222 HOURS**



TV Season's Greetings

I LOVE LUCY
Starring
LUCILLE BALL & DESI ARNOLD
A DESILU PRODUCTION
CBS-TV Monday 9:00 p.m.
General Foods and Procter & Goble

DANNY THOMAS SHOW
Starring
DANNY THOMAS
A Warner Bros. Production
FILMED BY DESILU
ABC-TV Monday 8:00 p.m.
Dial Soap & Shampoo and Kleenex

THE RED SKELTON SHOW
FILMED BY DESILU
CBS-TV Tuesday 9:30 p.m.
Johnson's Wax & Pe-Milk

DECEMBER BRIDE
Starring
SPRING BYINGTON
A DESILU PRODUCTION
CBS-TV Monday 9:30 p.m.
General Foods

The Life & Legend of WYATT EARP
Starring
MUCH O'BRIEN
A Warner Bros. Production
FILMED BY DESILU
ABC-TV Tuesday 8:30 p.m.
Procter & Goble and General Foods

THE LINE-UP
FILMED BY DESILU
CBS-TV Monday 10:00 p.m.
Victory Cigarettes and Procter & Goble

SHERIFF OF COCHISE
Starring
JOHN BRONFELD
A DESILU PRODUCTION
In Association with National Television Associates
National Syndication

THE ADVENTURES OF JIM BOWIE
Starring
SCOTT FORBES
A Jim Bowie Ent. Inc. Prod.
FILMED BY DESILU
ABC-TV Friday 8:00 p.m.
American Chicle Gum Co. & Vaseline

THE BROTHERS
A Daffed Production
FILMED BY DESILU
Starring
GALE GORDON & BOB SWEENEY
CBS-TV Tuesday 8:30 p.m.
Sheaffer Pens and Procter & Goble

WIRE SERVICE
Starring
DON W. SHARPE & WARREN LEWIS
Production
FILMED BY DESILU
ABC-TV Thursday 9:00 p.m.
Cameo Cigarettes

CAVALCADE THEATRE
Starring
DON W. SHARPE & WARREN LEWIS
Production
FILMED BY DESILU
ABC-TV Tuesday 9:30 p.m.
The Dupont Company

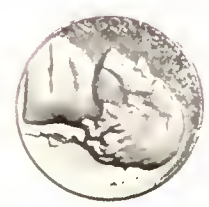
MONDAY	Lucy	1/2 hr.
	Bride	1/2 hr.
TUESDAY	Thomas	1/2 hr.
	Earp	1/2 hr.
	Skelton	1/2 hr.
	Cavalcade	1/2 hr.
	The Brothers	1/2 hr.
THURSDAY	Wire Service	1 hr.
FRIDAY	Jim Bowie	1/2 hr.
	Bowie	1/2 hr.
Syndication	Cochise	1/2 hr.

6 HRS. per week
TOTAL PRODUCTION FOR THIS SEASON:
189½ HOURS

Desilu Productions Inc.
HOLLYWOOD, CALIFORNIA



WHICH TRADE PAPER MAKES MOST DOLLARS AND SENSE FOR STATION ADVERTISING ?



Time was when tv and radio station advertising frequently was parcelled out on a "I like Norm" basis.

But we're happy to report that times have changed. Today practically every national station campaign is weighed and placed on one practical basis: how can I get the top return for my advertising dollars?

This positive approach to trade paper selection by broadcast station executives is essential today. Even the most successful station manager must exercise the keenest judgment in every facet of his operation or he will find himself losing ground not only to the competition but in the daily battle of expense vs. income.

SPONSOR welcomes your close, careful, and scientific evaluation of the trade publications of our field as you make your 1957 decision—and presents these pertinent facts:

1. **SPONSOR is well-lanched as a weekly.** This is an understatement; it has created a wave of excitement and enthusiasm without parallel in our field. It's remodeled from stem to stern for fast, easy, must reading by busy executives. It combines *use articles* with *use news* in newsletter style to create a brand new magazine concept. It's designed not only for timebuyers but for top decision-makers throughout the client firm and agency who like the idea of one magazine that guarantees to keep them posted.
2. **SPONSOR is pinpointed 100% at your clients and prospects.** Your ad message hits the mark in SPONSOR because every word is written to benefit "the man who foots the bills." Unlike other publications, every tv and radio station advertising message in SPONSOR is adjacent to editorial content of interest to buyers.
3. **SPONSOR's circulation is tailor-made for your purposes.** Not only is its agency/advertiser circulation of over 7,000 the largest in the field, but a higher percentage of its copies go to buyers (nearly 7 out of every 10 copies). And the impact of the BPA-audited weekly is attracting new top-level readers.
4. **SPONSOR is preferred by busy buyers.** All impartial readership studies of agency/advertiser trade paper reading tell the same story. We know of no independent survey along these lines made since 1955 that shows SPONSOR anywhere but in first place.
5. **SPONSOR has multiple subscribers at key buying firms.** During 1956, SPONSOR averaged 20 paid subscriptions (at its price of \$8 per year) at each of the 10 top spot-buying agencies;

numerous subscribers at air-minded sponsor firms. At Y&R, BBDO, M-E, JWT, Bates, B&B, Burnett and others of like importance SPONSOR goes to 30 to 70 subscribers each.

6. **SPONSOR commands respect for your ad message.** Why? Because SPONSOR is a prestige publication. SPONSOR makes news. For example, within the first six weeks after going weekly SPONSOR was quoted in Charles Mercer's AP column (1,000 papers), Dick Kleiner's NEA feature story (400 papers), Jack O'Brian's INS column, John Crosby's syndicated column, Leonard Lyons' syndicated column, Hal Humphrey's syndicated column, the Wall Street Journal. It was prominently mentioned in Walter Winchell's column (1,200 papers) Oct. 18, Nov. 21 and 28, Dec. 3. SPONSOR's publisher was interviewed by Arlene Francis on the NBC-TV Home Show and by Tex and Jinx on NBC Radio.
7. **SPONSOR is a crusader.** For 10 years SPONSOR has fought hard for worthwhile industry improvements, projects, and reforms. Bob Sarnoff, president of NBC, recently said, "SPONSOR has never been reluctant to take a stand on things it believed to be in the best interests of television and radio. It is this attitude, together with the magazine's impartiality and thoroughness, which has won for it the respect of the entire broadcasting industry."
8. **SPONSOR interprets the tv/radio advertising scene.** Only "the magazine tv and radio advertisers use" trains its guns squarely on the buyer's end of the business. Tom O'Neil, president of RKO Teleradio, wrote: "To me, one of the most valuable ingredients of SPONSOR is its perspective."
9. **SPONSOR is a favorite with national station representatives.** They like it because it backs them up, pinpoints the stations they sell in a maze of 3,500 call letters. They like it because it's the heart of the dollars-and-cents side of the business, because they know it's thoroughly read and used.
10. **SPONSOR rates are surprisingly low.** SPONSOR advertising rates are still pegged at 8,000 circulation figures. Circulation today is well over 12,000 (press-run 13,500 as of December 1956) and rapidly climbing. Since 1950 SPONSOR has had only one rate increase. Your contract will be protected at current rates.

This is SPONSOR—exciting, lively, interpretive, pinpointed, useful; a prestige trade publication edited for agency and advertiser readers; the leader in its field. Does it deserve top billing in your 1957 advertising campaign? We hope the foregoing helps you decide.

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



**ON YOUR
DESK
EVERY
FRIDAY**

IN AND AROUND
COLUMBUS, GEORGIA

CHANNEL 4 CBS
WRBL-TV ABC

**PREFERRED
VIEWING** *

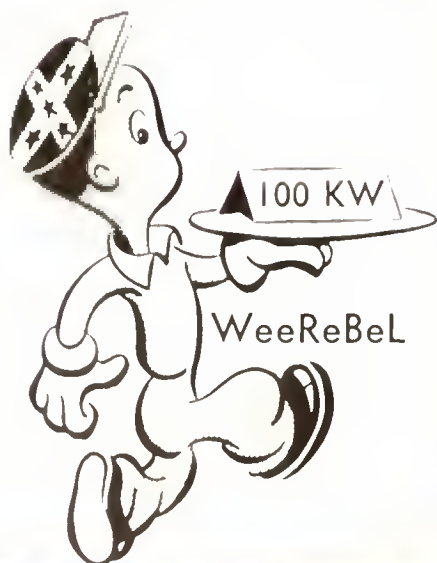
11-COUNTY AREA - NOV. '55

402 of 404

METROPOLITAN FEB. '56

298 of 416

• COMPETITIVE QUARTER HOURS
WEEKLY TELEPULSE



CALL HOLLINGBERY CO.

by Joe Csida

Sponsor backstage

The struggle for programing control

There was no immediately discernible connection between the speech, which BBDO's Ben Duffy made before the New York Radio and Television Executives Society several weeks ago, and the testimony revealed about the same time before the Celler House Antitrust Subcommittee. The Celler group was considering the beef of Harold Schafer, president of the Gold Seal Co. of Bismarck, N. D., manufacturers of Gold Seal Wax and Snowy Bleach and sponsors of the *Jo Stafford Show* via the CBS Television Network. Schafer had written the committee that Gold Seal was told in the middle of 1955 that the Stafford show, which it had sponsored since February of 1954 was going to be knocked off the air. "We were given no reason," wrote Schafer to the committee.



Frank Stanton, president of CBS, replied to Schafer's charges, and in his reply made the position of at least one network, in regard to program control, very, very clear. Frank, normally one of the most incisive and lucid men in the industry, was particularly lucid and incisive in this case. He said, in effect:

"CBS' reasons for the cancellation are deeply rooted in broadcasting economics, and considerations of good programing. Studies by CBS TV research and other departments made it painfully clear in early 1955 that the CBS TV Monday-Friday format of a quarter-hour news show (7.30-7.45 p.m.) and musical show (7.45-8 p.m.) used over several years, has resulted in a declining audience for the network during that period and even in periods following 8 p.m. After study by the network and affiliates, CBS decided to change and strengthen the period by the fall of 1955 by shifting the news programs to earlier periods and dropping the musical programs, programing the period with half hour shows of broad family appeal instead."

Who has ultimate programing responsibility?

The issue, said Stanton, is a rather fundamental one of whether "we, as broadcasters, on the one hand, or advertisers on the other, have the ultimate responsibility and obligation for programing.

"I must insist," said the CBS president, "that the obligation and responsibility for programing are ours."

Stanton admitted that this might lead to "vexation where a sponsor finds a program satisfactory for his purposes." But when the program is weak and is doing an "affirmative disservice to the entire schedule, and thus to other advertisers," such a sponsor cannot be permitted to be the decisive factor in programing considerations.

"Indeed," said Dr. Stanton. "I thought this is precisely the thrust of the statutory obligation that broadcasters operate in the public interest."

There was, as I've indicated, no discernible connection between this testimony of Dr. Stanton's before the House Antitrust Subcom-



C A R E

Meticulous attention to detail...essential
in our field, too.

That's why when we submit availabilities,
ratings, market data we strive for
thoroughness as well as accuracy.

Reputations are built on care. We value ours.

A V E R Y - K N O D E L
I N C O R P O R A T E D

NEW YORK ATLANTA DALLAS DETROIT SAN FRANCISCO LOS ANGELES CHICAGO

YOU SELL LOUISVILLE WHEN YOU USE



John Fraim

Louisvillians rely on the "John Fraim News" to keep them posted on the local, national and international news developments. His comprehensive news coverage, plus his many feature stories, make it not only interesting, but factual and worth while hearing regularly. A news service that succeeds in being all things to all people does the reporting job superlatively well. To Louisville "the John Fraim News" is a MUST... with comprehensive all day service through five minute summaries and reports in depth at 12 noon, 5:30 and 8:45 p.m. Monday through Friday.

Represented by
John Blair & Co.



mitttee and the words spoken by Ben Duffy before the RTES. But recall the top agency man's words:

"Television," he said, "might be compared to a boy growing up. It's out of its infancy now, and well into its teens. It's becoming wiser, smarter, more sophisticated. And it's also costing a lot more money to rear. It has problems that are bigger and more complex than they were when it was a small boy. More than ever, it needs a mother and a father working on a full time basis to make it a mature, well-rounded, fully integrated and responsible individual, worthy of representing any corporation in the country.

"We in the agency business have an all-important product to sell—service—whether it be productive or creative. We would be failing in our duty and obligation to our clients if we did not step in now in an effort to stymie the spiraling costs of television through our own efforts as producers. We do it in every other phase of our clients' advertising.

"For example, we have been producers, co-producers and even package creators in radio, and I think now is the time for us to step into television in order to protect our clients. The so-called day of expensive programing meaning good programing is a day of the past. Good creative programing at controlled cost should be our goal."

Both agencies and nets have need for control

In these words of Ben Duffy's and Frank Stanton's, as unrelated as they seemed, we see the developing struggle between major agencies and the networks for program control. Both, obviously and as clearly stated by Duffy and Stanton, have the most urgent reasons for wanting the final voice in major tv programs. It is plain that the direction this struggle takes through this season, and through the years immediately ahead, will have a vital bearing on the advertising plans and the effectiveness of many a sponsor's broadcasting expenditures.

A good deal more than a third of all major advertising budgets these days is going into the broadcast media, with the far greater bulk of this pouring into television. Any agency man who attended the recent eastern region conference of the American Association of Advertising Agencies here in New York, and who saw how overwhelmingly radio and particularly television dominated the conference will realize how vital is this shaping and continuing struggle for program control.

Certainly Dr. Stanton's point before the House Antitrust Subcommittee is a valid one. A network does have an obligation to program in the public interest, and a program schedule, which shows a declining audience over a period of time, cannot be tolerated.

Yet Ben Duffy's point is no less valid. An agency owes it to its clients to see that its most costly advertising medium produces effective results. And the agency which is unable to do so isn't likely to retain its most important clients for any great length of time.

The balance of this season, and next should see some interesting developments in this vital struggle.

IN THE **OK** GROUP MARKETS

NOBODY KNOWS MORE

ABOUT THE NEGRO POTENTIAL

PROOF!

TIME
THE WEEKLY NEWSMAGAZINE

TIME, AUGUST 13, 1956

RETAIL TRADE

The Negro Market

"Economic equality is always a prelude to total equality."

This week Professor Henry Allen Bullock, 50, a trained sociologist (Ph.D., University of Michigan, '42) and director of graduate research at Houston's all-Negro Texas Southern University (enrollment: 3,000), told, in an 18-month study of his fellow Negroes' earning power and buying habits, how close the Southern city Negro has moved toward economic equality with whites.

REACH 1,250,000 NEGROES in all three major markets

FOR ONLY \$14.92* PER SPOT

The three top Negro markets in the south can now be covered by one package purchase . . . one bill, one payment and a special low price. New Orleans, the No. 1 Negro city in the south . . . Houston, the No. 2 Negro city . . . and Memphis, the No. 3 Negro city, can all be covered by top rated OK Stations with intensive radio . . . extensive merchandising and expansive promotion. Act now . . . it's a RADIO BARGAIN!

*Survey can be seen only by personal appointment . . . not available for general publication.

Call Forjoe for Louisiana Stations, Stars National for KYOK.

the OK Group

NEW ORLEANS

HOUSTON

MEMPHIS

LAKE CHARLES

BATON ROUGE

**WE have the only
copy of this survey
for confidential viewing
by **OK** advertisers ***

WBOK

NEW ORLEANS

WXOK

HOUSTON

WLOK

MEMPHIS

NOW 5000 WATTS

WLOK

MEMPHIS, TENNESSEE

**Covering major high income
Negro area at lowest
cost in Memphis**

sir seven DOETH THE JOB FOR WSAU-TV-7



OUR VIEWERS ARE
NOT DRAG'IN WHEN
IT COMES TO SALES.

TOTAL RETAIL SALES	\$567,064,000
FOOD	\$121,157,000
DRUGS	\$12,248,000
GROSS FARM INCOME	\$207,408,000
POPULATION	556,700

FOR MORE INFORMATION SEE:

MEEKER TV
NEW YORK, CHI., LOS
ANGELES, SAN. FRAN.
HARRY HYETT
MINN. - ST. PAUL

wsau-tv
WAUSAU, WIS.

OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.

49th and Madison

Christmas for kids

I think it would be a wonderful idea if somehow a group of timebuyers, trade press representatives, station representatives and station people too, could get behind and endorse Christmas for Kids. I notice Claude Barrere and Tom McFadden are on the committee of this organization, but until I received this letter, I was totally unaware of its existence.

It is probably too late to do anything this year, but maybe it could be given some publicity or support next year (I am going to be terribly embarrassed if I find you have already done something on this. If you have, this faithful reader missed it!)

If this idea caught on you wouldn't have to publish embarrassing stories like, "What timebuyers want for Christmas."

James O. Luce, Jr., *associate media director, J. Walter Thompson, N. Y.*

• Jim Luce enclosed a letter from Fred Raphael on behalf of Christmas for Kids, a project being supported by a distinguished group of people in tv and radio. Project calls for donations for children's charities in lieu of exchange of gifts. We had something like this in mind in our "What timebuyers want for Christmas" story when we suggested that a charitable donation in the name of a buyer would make a suitable gift. Sorry we didn't know about Christmas for Kids at the time. The organization can be contacted at 295 Fifth Avenue, New York 16, N. Y., if you've still got some last minute gifts to take care of.

Christmas carol—1956

'Twas the night before Christmas and all thru' the house,

Not a creature was stirring except Mickey Mouse.

The kids sat around the TeeVee set so bright.

While Mom, Dad and Uncle were out for the night.

The tree-lights were dark, they could hardly compete

With the gun-slinging antics of Old Pistol Pete.

Who rode the T-V screen with such a loud clatter.

The dog perked his ears to see what was the matter.

The glow on their faces was not from the cold.

But from all the excitement of "Highway Patrol"

And instead of a tale of the Three Wise Men's Journey.

The kids were absorbed in "Mr. District Attorney."

Unheard by them all there appeared on the roof,

The stamping and pawing of numerous hoofs.

As Santa arrived with his bundle of cheer.

Complete with his sleigh and his tiny reindeer.

He climbed down the chimney, his pack on his back.

And came through the fireplace, then stopped in his track.

The look on his face was a sight to be seen.

As the kids all ignored him for "Badge 714."

He filled every stocking and piled every gift.

But none of the kids made a move or a shift.

And as sadly he climbed up the chimney, he said . . .

"If I was their father, they'd all be in bed!"

Norm Bakes, *advertising manager, General Paint Corp., Vancouver, B. C.*

Sponsor-Scope

I just want you to know that I think the new SPONSOR weekly is great.

I particularly like "Sponsor-Scope" which adds lively, interesting and very useful information to your good publication. I look forward to receiving your magazine each week and my only complaint is it doesn't reach me as soon as I think it should each week.

My congratulations to you and your organization. Keep up the good work.

John Karol, *v.p. in charge of Network Sales, CBS Radio*

BBDO on radio

I just finished reading a copy of BBDO's excellent study, "A Discussion of Radio."

Was very pleased to note the number of times the material from SPONSOR was reprinted in this survey.

It underscores once again the valuable role SPONSOR plays in the broadcasting industry.

Murray Gross, *director of advertising and promotion, W CBS, New York*

Surveys can't think for you

Although you are putting out twice as many issues, each one is better. I congratulate you upon making SPONSOR a weekly magazine. Such articles as, "The super agency of the 1960's," "The pros and cons of merchandising," and "Features are not hurting syndicated films," are valuable aids to a tv practitioner.

Jim Ellis' line, "All the surveys and research in the world can't do your thinking for you," in the current issue is something we must keep in mind.

Eugene S. Thomas, *general manager, KETV, Omaha*

The Spanish-coverage market

In our opinion your magazine has rendered special service compared to other media publications and it has been a favorite with the writer for quite some time. I refer to the fact that only SPONSOR has taken note of the tremendous potential represented by groups requiring special appeals such as the Latin and Negro potentials.

This organization specializes in the approach to the Latins and I am wondering when you will issue something which will tell the whole story on this subject similar to your issue on the Negro potential.

There are four million Latins in the Southwest and they don't buy the bulk of the mink stoles that are sold here but they do buy a lot of soap. About five per cent of the national and regional advertisers have found out that it pays to appeal to them but that is all and even this small percentage have gone about the thing without properly looking into the "whys."

There is no advertising dollar that will produce results anywhere near those spent on Spanish radio and television but the relationship that exists now between agency and client will never let it be generally known since the attitude is that if the agency cannot speak with glib authority on a subject it is not one that should be discussed in agency-client meetings.

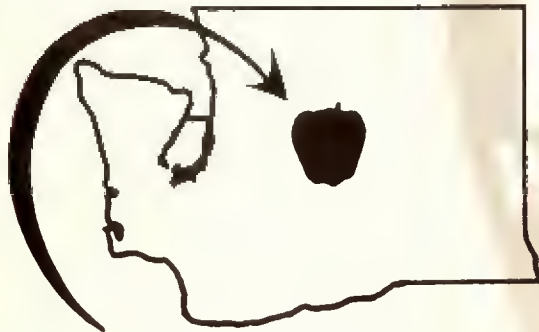
If we have sounded somewhat critical of advertising agency practices we might state that our direct connections with national agencies has not been too general; perhaps we have just read too many of the recent books that have been published.

Yours sincerely,

Gib Devine, *Devine & Associates
Austin, Texas*

• SPONSOR plans to publish a report on the Spanish-language market in a future issue.

AN Essential BUY IN WASHINGTON STATE



The AA STATION

The MIDDLE of Washington State, a growing economy based on diversified agriculture* and metal industries.†

* The Apple Capital of the World, plus 1,000,000 new acres of irrigated farm lands.

† Alcoa, Keokuk Electro, and other metal industries have selected Wenatchee plant sites due to low-cost hydropower from the Columbia River dam system. More are coming!

That's AUDIENCE APPEAL:

We program to our audience, with SELECTED top network programs plus local color . . . music, news, farm shows, sports — the things people call about, write in for, and participate in.

5000 WATTS 560 KILOCYCLES

KPQ's 5000 W, 560 KC combination gets way out there, covering Central Washington, parts of Oregon, Idaho, and Canada. We know because of our regular mail from those areas. Then too, we have no TV station here, we're separated from Seattle by the high Cascade mountains, and we're many miles from Spokane. YOU CAN'T COVER WASHINGTON WITHOUT GETTING IN THE MIDDLE, AND THAT'S KPQ **Wenatchee, Wash.**

GUARANTEE
TO OUTPULL all other
North Central
Washington media
TWO to ONE

National Reps:
FORJOE AND CO., INC.

Portland and Seattle Reps:
ART MOORE & ASSOCIATES

One of the Big 6 Forjoe Represented Stations of Washington State



**Time to throw out the old
Minneapolis-St. Paul radio data, too!**

There's a new listen in the Twin Cities. Audience patterns have changed drastically. And Storz Station programming is *responsible*. Hardly a factor less than a year ago—WDGY is now a major factor in any Twin Cities advertising campaign. It's very nearly unanimous: Hooper, Pulse, Nielsen and a host of Twin Cities advertisers agree—WDGY has the big audience for those big results. Make sure you buy Minneapolis-St. Paul with the *new* data . . . which your nearest Blair man, or General Manager Steve Labunski will cheerfully supply.

WDGY

*50,000 watts and a nearly
perfect-circle daytime signal*

MINNEAPOLIS-ST. PAUL

The Storz Stations
Today's Radio for Today's Selling

TODD STORZ,
President

WDGY
Minneapolis-St. Paul

WHB
Kansas City

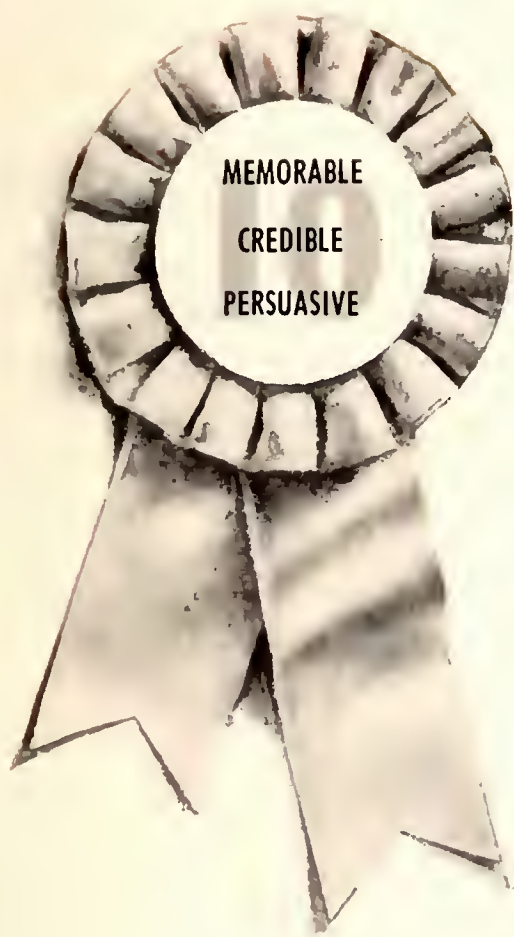
WQAM
Miami

KOWH
Omaha

WTIX
New Orleans

Represented by John Blair & Co.

Represented by Adam Young Inc.



THE TEN TOP RADIO COMMERCIALS OF 1956

These blue-ribbon commercials were selected for SPONSOR by a panel of top agency copy chiefs. Here are their criteria for successful radio selling

Which radio commercials do the professionals—the agency copy chiefs—consider the best of 1956?

The real pros in commercial writing today give most recognition to radio commercials with a concise, memorable selling point in the opening slogan or jingle.

To earn the praise of sharply critical admen, radio commercials in 1956 had to be recalled and liked when measured against the most exacting criteria in radio writing today. To pinpoint these “actors’ actors” among radio commercials, SPONSOR interviewed top agency copy chiefs and creative directors. For greater impartiality, SPONSOR set a basic rule that no one interviewed was allowed to mention any commercial from his own agency. In fact after analyzing their yardstick for successful radio selling, many agency men nominated as their choices commercials for competitive accounts.

The 10 radio commercials of 1956 mentioned most frequently as outstanding are the following (in alphabetical order): Chevrolet (Campbell-Ewald); Contadina (Brisacher, Wheeler and Staff); Diamond Crystal Salt (Ogilvy, Benson & Mather); Ford (J. Walter Thompson); Hit Parade (BBDO); Manischewitz

PART 1 OF TWO PARTS

Next week: *The ten top tv commercials of 1956*

Use music, sound effects and interesting voices, advise the experts, but don't forget that gimmicks don't replace clear, simple words

(Emil Mogul); Pepsodent (Foote, Cone & Belding); Piel's (Young & Rubicam); RCA portable radio sets (Kenyon & Eckhardt); Winston (Wm. Esty).

These commercials were nominated most often by agency men SPONSOR interviewed, but it's interesting to note that the reasons for their selection sometimes varied considerably from one copy chief to the next.

"Commercial X irritates the hell out of me," said one major agency creative director about one of the Top Ten. "But I'm sure it's effective because you remember the product and why it's supposed to be superior."

From agency copy chief's discussion of these commercials, SPONSOR gleaned

the following criteria for radio selling in today's competitive markets:

1. *Mention the product name early to create the most lasting impression.* Of course, there are a variety of ways of doing this. The most direct approach is illustrated by BBDO's Hit Parade cigarette commercials, which start right in with various voices singing out the brand name.

Other approaches can be equally effective. In the case of Y&R's Piel's commercials, the product name is incorporated into the Harry and Bert Piel skits. Shortly after getting on the air the two men introduce themselves, unmistakably identifying Piel's Beer.

2. *Attract favorable attention.* There's extreme competition today for

the listener's interest. A commercial must fight for his attention not only against competing commercials but against programming increasingly keyed to a sense of immediacy.

In this battle for attention, several devices can be effective. For instance, the use of interesting voices and interplay of voices. But, warns Schwerin Research Corp., "if there's a shift from man to woman speaker, it should occur because the latter is more appropriate for delivering certain copy points." In other words, don't do the unusual for its own sake, but because it fits into the entire concept and mood of the commercial.

Another attention-getting device is an appropriate sound effect. One such device is the sound of a large object crashing to the floor from some height in K&E's RCA commercials for unbreakable radios. The sound is used to underline a selling point and to create a visual image at the same time: "EFFECT: CRASH! VOICE: 'Sorry,



Radio copy is no longer written behind a desk, but in sound studios like the one the K&E group above is using. Working on Mercury copy are (l. to r.) John Murphy, production supervisor; Victor Sack, Mercury production staff; Fred Flanagan, v.p. and Mercury copy supervisor; Harry Stoddart, radio-tv copy supervisor. Mercury was one of the commercials often mentioned as outstanding. For other contenders, see page 75

friends, your old-style portables have to go.”

3. *Demonstrate consumer benefits and evoke visual images.* “You can do this with voice inflections and words,” says K&E v.p. and copy supervisor, Fred Flanagan.

One line in Brisacher, Wheeler & Staff's Contadina Tomato Paste commercials that illustrates this point is the following: “Who puts eight great tomatoes in that little biddy can?” The listener immediately understands the contents of a can of Contadina and the commercial is likely to create an appetite-arousing visual image.

4. *Stick to a few simple copy points and build the commercial around them.* Says a Schwerin executive, “It's easy to overwhelm the listener by cramming in many copy points, but it's hard to get him to remember even one unless it's well presented.”

Of course, that doesn't mean that a minute commercial about a particular

ARTICLE IN BRIEF

Top agency copy chiefs chose 10 radio commercials as the best of 1956. To sell effectively today, they say, commercials contain few copy points simply stated, reasons-why clearly addressed to product's market and create visual image with words and sounds

product can talk only of its economic advantages or only about the ease of use or taste. Take J. Walter Thompson's Ford commercials as a case in point. They've one minute of conversation between “Archie,” played with Ed Gardner's distinctive voice, and Miss Duffy, and during that minute the commercial points up Ford's “economical price,” its power and comfort.

“No amount of cleverness or gimmickry can make up for a brief, concise selling idea, memorably presented,” says Guild Copeland, vice presi-

dent and copy chief of Ted Bates.

5. *Address your message clearly to your product's primary market group.* It's particularly important, say copy experts, to keep the consumer well in mind. The most clever jingle or copy idea can be without value if it isn't keyed to the potential buyers of the product.

“The commercial must, above all, spell out a good ‘reason-why’ the potential consumers of the product should buy it,” says Bryan Houston's v.p. and copy chief, Roger Purdon. “Take the Pepsodent copy theme—‘You'll wonder where the yellow went . . .’ It's simple, memorable and right to the point. But mainly, it gives the consumer information that he wants to hear.”

Tops among radio commercial irritants that the top agency pros remember disliking are the following (“But remember,” they warned, “these com-
(Please turn to page 74)

How major agency copy chiefs rate 10 radio commercials

Product & Agency	Description	Evaluation
Chevrolet <i>Campbell-Ewald</i>	An announcer introduces the 57 model, which is followed by a song. Theme: “See the Chevrolet, see it on display . . . the 57 Chevy is the most!”	The theme lines rhyme easily, making the jingle memorable. Experts liked the interweaving of the copy points without overwhelming listeners.
Contadina <i>Brisacher, Wheeler</i>	Most of the commercial is a singing repetition of “Who puts eight great tomatoes in that little biddy can? Contadina.” Humorous rendition.	It's an image-evoking and appetite-appealing question, so simple that listeners remember it. With few words, it tells the whole selling story.
Diamond Crystal Salt <i>Ogilvy, Benson & Mather</i>	Song and announcer copy both speak of flavor improvement from cooking with salt. “Diamond is a cook's best friend” is take-off on popular song.	Copy addresses itself effectively to women by talking about thing concerning them when cooking: flavor, sticky salt. It's also informative.
Ford <i>J. Walter Thompson</i>	Ed Gardner as Archie talks to Duffy on the phone from Duffy's Tavern, helps him persuade Mrs. Duffy to let him buy the new model Ford.	The experts liked the use of an unusual voice, a recognizable personality in its familiar surroundings. Attention-getting and interesting.
Hit Parade <i>BBDO</i>	Single voices and groups of voices sing out the cigarette's brand name, and repeat “Your taste can't tell the filter's there!” in same tune.	Repetition can become monotonous and annoying, warn creative men, but Hit Parade avoids this with production values, different voices, music.
Manischewitz <i>Emil Mogul</i>	Combination jingle and spoken copy, the song opens with the oft-repeated phrase “Man oh Manischewitz,” follows it with selling points	This commercial follows the rule of mentioning the brand name early and in simple manner. The opening phrase is effective, it implies quality.
Pepsodent <i>FC&B</i>	Jingle and spoken copy combination, the rhyme “You'll wonder where the yellow went . . .” is elaborated upon in copy explaining ingredients.	The “yellow” story is good, reason-why persuasion. It evokes a sense of identification with the listener and brings him news of value to him.
Piel's <i>Y&R</i>	Conversation between Harry and Bert Piel in a variety of situations. They talk about the beer, and also reveal amusing character differences.	Humor is an effective way of holding listeners' attention. Good choice of the fictitious characters and interesting voices make copy memorable.
RCA portable radios <i>K&E</i>	Monroe describes a girl on a ladder with two radios. She drops them. There's a crash. One breaks, the RCA isn't even scratched, he explains.	It's important to create a visual image for a demonstrable sales point. This commercial does so with voice inflections and sound effects.
Winston <i>Wm. Esty</i>	Group singing introduces the slogan, “Winston tastes good like a cigarette should.” It's followed by announcer explaining “fun of smoking.”	A briefed, rhymed slogan is easiest to remember. This one incorporates a major selling point, but copy chiefs were annoyed by grammatical error.

NOTE: The 10 commercials above are listed in alphabetical order, not in order of rank.



FEATURE FILM RATING

First reports indicate some features can hit the 20s consistently. Sponsors can get costs-per-1,000 per commercial of \$1-\$2

FEATURES IN "A" TIME CAN TOP COMPETITION

Time	Station	Mon.	Tues.	Wed.	Thurs.	Fri.
9:00 PM	KTVR	28.0	21.7	24.3	18.0	27.7
	Station "A"	10.0	5.7	6.7	15.7	5.3
	Station "B"	12.7	21.3	16.3	26.7	18.0
	Station "C"	12.0	21.0	13.3	10.7	12.7
9:15 PM	KTVR	25.5	22.7	25.0	18.3	26.7
	Station "A"	10.0	5.7	6.7	15.7	5.3
	Station "B"	12.7	21.7	16.0	26.0	19.0
	Station "C"	11.7	21.3	12.7	11.3	12.0
9:30 PM	KTVR	29.7	23.3	25.0	24.7	27.7
	Station "A"	5.7	5.0	6.0	5.7	25.0
	Station "B"	11.7	16.0	15.0	20.0	6.0
	Station "C"	11.3	22.3	11.0	8.0	4.0
9:45 PM	KTVR	30.3	23.0	25.7	24.7	27.0
	Station "A"	5.0	5.3	6.7	5.3	25.0
	Station "B"					
	Station "C"	11.0	22.0	13.7	7.7	3.7
10:00 PM	KTVR	28.7	22.3	24.3	25.3	27.0
	Station "A"	5.3	8.7	8.0	9.0	14.3
	Station "B"	11.3	16.0	14.7	19.7	5.7
	Station "C"	5.0	7.0	6.0	5.7	5.0
10:15 PM	KTVR	28.3	21.0	21.3	24.3	26.7
	Station "A"	6.0	8.3	8.7	9.3	12.0
	Station "B"	14.0	17.7	11.0	15.0	11.3
	Station "C"	1.7	6.3	6.3	5.3	6.0

MGM package was used by KTVR, Denver, to achieve ratings shown above. Figures are from Telepulse, cover period starting 19 October. Station, under new ownership, converted to primarily feature film operation, runs features in afternoon, early evening and following 9:00 p.m. Besides MGM package, KTVR uses old MPTV movies. Newspaper promotion, contest was used to spur audience interest in shows

As the ratings on feature films come rolling in, it is becoming clearer that the Hollywood invasion of video on a mass scale has accomplished its mission. The leachhead is secure, the hinterlands are being marched upon.

The returns on rating data are far from complete. But, on the basis of available information, the patterns reveal:

- The top features do not reach the rating heights of a top network show. However, some can hit ratings in the 20s pretty consistently.

- Even with increases in station rates a cost-per-1,000 per commercial of around \$2 will not be hard to find among stations that are scheduling the powerhouse movie packages. Some stations are already showing up with costs-per-1,000 of a little over \$1. While stations do not generally tip their hand on proposed rate changes, it appears certain that those outlets which can keep costs-per-1,000 that low will soon up their prices. It is interesting to note that, on the basis of the published price Colgate is paying (\$15,000) for each feature on KTTV, Los Angeles, it must get a 30 rating for a \$2-per-1,000 homes per commercial, while a 20 brings in a cost to the client of a little over \$3.

- The weak sister stations who have the wherewithal (or can make some kind of deal) for major studio product can heft their audiences to substantial heights and lead the market in critical time periods. This can already be seen in the case of independent stations, notably KMGM-TV, Minneapolis, and KTVR, Denver, both of whom are building large blocks of programming, both day and night, around the MGM package of 700-plus features. Their scheduling of MGM features caused an immediate jump in ratings. This jump is particularly significant

OW GOOD ?

FEATURES CAN TAKE MEASURE OF NETWORK SHOWS

Saturday Nov. 17 10:30-11:00 p.m.	13.2 24.2 1.7 1.4	KBET-TV, "Devil Dogs of the Air" Station "A," <i>Hit Parade</i> Station "B" Station "C"
Sunday Nov. 18 3:30-4:00 p.m.	23.4 4.9 3.0 1.1	KBET-TV, "The Farmer's Daughter" Station "A" Station "B" Station "C"
Monday Nov. 19 10:00-10:30 p.m.	19.8 11.4 6.9 3.1	KBET-TV, "Daisy Kenyon" Station "A," <i>Robert Montgomery</i> Station "B," <i>Lawrence Welk</i> Station "C"
Wednesday Nov. 21 10:00-10:30 p.m.	19.7 18.2 5.3 3.0	KBET-TV, "How Green Was My Valley" Station "A," <i>This is Your Life</i> Station "B" Station "C"

because the pair, like KTTV, is running features in cream nighttime periods.

• A provocative question facing film buyers is what will happen when two stations throw the new features against one another in the same time period. It is a truism, of course, to say that the more appealing feature will get the highest rating. This, however, will be no help to the sponsor who signs up for a long-term on the expectation of top audiences and then finds a competing station starting another powerhouse movie package opposite his commercials. Some broadcasters are forestalling this eventuality by buying features wholesale. KUTV, Salt Lake, has purchased the RKO, WB and MGM groups while the Triangle stations (WFIL-TV, Philadelphia; WNHC-TV, New Haven; WNBF-TV, Binghamton, N. Y.; WFBG-TV, Altoona, Pa.) recently added the WB package to its MGM, RKO and TCF product. Of sidelight interest in this situation is the ARB Philadelphia report for November which shows a six-day average on WFIL-TV's late night movies of 7.1 and a 7.6 for WCAU-TV (which has the Columbia group), thus suggesting how competitive film packages can split the audience right down the middle.

• An era of more intensive station promotion appears on the horizon. There is already a lot of it built around the MGM package. KTVV's rating kickoff of 28.8 for Colgate was preceded by an intensive promotion barrage. WCBS-TV, New York, took a flyer on newspaper promotion before starting its late night MGM run and was rewarded with a 28.4 for "Command Decision." KMGM-TV built its promotion around Betty Furness, who appeared on trailers (the station sold time on the trailers to the Westinghouse distributor) and at

Variety of movie packages has been bought by KBET-TV, Sacramento, including Warner Bros., 20-Century Fox, "TNT" package of NTA, Selznick group, new UA group. Station hired movie exhibitor—owner of local drive-in—to give advice on feature purchases and programing. Ratings above are from ARB

AFTERNOON, EVENING RATINGS HIKED BY FILMS

WBZ-TV, Boston (Warner Bros.)		WCAU-TV, Philadelphia (Columbia)	
Average rating before movies—8 mos., 1956	4.3	Average rating August 1956 (before movies)	4.8
September 1956 average rating	13.7	September 1956 average rating	9.6
November 1956 average rating	17.1	October 1956 average rating	11.4

Feature film packages were used by both stations listed above to boost ratings in different time periods. WBZ-TV used Warner Bros. package for late afternoon show (4:45 to 6:45 p.m., Monday through Friday). WCAU-TV used the Columbia Pictures library to improve the ratings of its late evening show. Ratings shown are from ARB

FEATURE FILMS VARY IN RATING IMPACT

11:00 p.m.-1:00 a.m. Saturday	14.8 6.8 2.5	KOIN-TV, "Gentleman Jim" Station "A" Station "B"
11:00 p.m.-12:30 a.m. Sunday	7.2 6.9 0.7	KOIN-TV, "A Kiss in the Dark" Station "A" Station "B"
10:30 p.m.-12:30 a.m. Monday	10.7 2.2 0.7	KOIN-TV, "Shine on Harvest Moon" Station "A" Station "B"
11:00 p.m.-12:45 a.m. Tuesday	8.5 1.3 0.7	KOIN-TV, "The Sea Wolf" Station "A" Station "B"
10:30 p.m.-12:30 a.m. Wednesday	15.7 5.8 5.3	KOIN-TV, "The Conspirators" Station "A" Station "B"

Warner Bros. package was the vehicle used by KOIN-TV, Portland, Ore., to top its competition. Station's average was 11.1, compared with 4.6 for station "A" and 2.0 for Station "B." Note, however, that audience varies considerably from night to night. Ratings are from ARB's November report

skit parties and dinners. While a movie personality, Furness was chosen because of her unquestioned desirability.

Feature film buying will be a tricky chore for both station and agency alike. The variation in quality among features ideally requires a sound knowledge of the movie business and some idea of what the features did when they were originally exhibited. KBET-TV, Sacramento, which has bought WB, NTA's TCF and TNT packages, the Schznick group and 39 recent United Artists films, hired Clarence Wasserman, a movie exhibitor all his life and owner of a drive-in in the Sacramento area, to give counsel on the purchase and programing of its feature films.

To what extent the recent ratings are representative of the entire movie package is too early to tell. There is no doubt that, in some cases, stations have started off their new movie shows with audience blockbusters to get maximum attention from both audience and sponsor alike. The possibility exists that the ratings will not stand up over the long term. On the other hand, many of the cream features have not yet been released to tv audiences. NTA, for example, is holding back on showing the cream of the TCF features on its film network until it gets the sponsor situation settled.

Furthermore, the backlogs some of the stations have can keep them going for years. The Triangle station group now has 2,500 features from its recent purchases. Its four stations can show first run (on tv) features every day in the week for the next seven years.

The rerun possibilities, of course, are enormous. By this time it is clear that the film rerun is a potent programing force. There never seems to be an end to the additional dollars that can be squeezed out of film reruns. Matty Fox of C&C Tv, who traded the RKO package to stations in return for time which he sold to International Latex, once claimed that some of the features in his MPV package ran over 50 times in the New York market. This same hardy perennial, incidentally, is still going strong, with KTVR among the recent buyers.

It is clear, therefore, that big tv programing adjustments are in works. If ratings continue coming as they have been, features may be the biggest thing to hit tv.

HOW TO SEDUCE AN AFFILIATE

There frequently is a rich vein of humor in a reversal of roles situation, and Harry Bannister (affiliate turned network exec) mined it deep in introducing Niles Trammell (network exec turned affiliate) at last week's NBC Convention at Miami Beach. Bannister, for many years general manager of one of the net's six original affiliates (WWJ and WWJ-TV, Detroit) is now NBC v.p. in charge of station relations. Trammell, for 12 years president and chairman of NBC, is now president of WCKT and WCKR, Miami. In response to requests, here are excerpts from Bannister's talk.

During his 12-year tenure as president and chairman of NBC, Niles Trammell perfected a technique of dealing with people, the like of which was never seen before and probably never will be witnessed again—a baffling compound of courtesy, gallantry, affability, amiability, urbanity and chivalry to disarm opposition and endear him to all, even as he deftly removed the fillings out of your teeth, the jewels from your watch. . . .

Behind a Southern exposure facade of all the gentle qualities, there was a mind like a steel trap, an iron determination and a unity of purpose which never wavered for an instant. The result was that you knew you were getting it—but good—and yet, you loved it. And that, ladies and gentlemen, I offer as the acme of the fine art of seduction.

I personally have been had more than once but it never felt so nice as when I got it from Niles Trammell. He took me—but good—time and time again just like he took every affiliate in the room. I would come in from Detroit all hopped up with a great case for a rate increase on which I had spent weeks, and maybe months, of preparation. My pitch would be logical, statistical, mathematical, unassailable, and highly deserving. Niles would sit back in his chair, smile charmingly, and in soft Georgia accents agree with my every point. Then when I got through, still agreeing with me, he would suggest by subtle indirection that maybe my rate was already too high, and still agreeing with me, would sadly point out that the broadcasting business in general, and NBC business in particular was really on shaky ground primarily because my station was overpriced. In fact, another major depression might be in the making unless I got my rate down. . . . I'd be glad to get out without losing my transmitter. . . .

Yet, every minute I loved it, and I loved Niles. Just like a rabbit being charmed by a snake. Some rabbit and *some* snake.

And then the wheels of time rolled on. Now, Niles is in a new role—an affiliate, and as such he's the embodiment of all the manly virtues, talking straight from the shoulder, as do all good affiliates, and to the point, without deceit or deception, while I'm the double-dealing network tycoon. . . . never letting the right hand know what the left hand doeth, a slick New Yorker purveying rinky-dink. . . .



A one-act play wherein an agency plans a Christmas party in depth

SCENE: *Several days before Christmas in the board room of Snook, Crappie & Bream Agency. It is a handsome room with ivy-league green walls, drapes in client purple, and a rug of cerebral gray—with a crew cut. Huddled at the end of a long table are three nervous people: Brams Frawlish, account executive; Miss Bonita Garble, timebuyer, and Wynn Carbondale, radio-tv director. Miss Garble has torn apart a pack of filter kings and is hysterically defiltering them one by one. Carbondale is nibbling at the temples of his horn rims. Frawlish, with an ashen pallor showing through his sun-lamp tan, finally swings on the pair of them.*

FRAWLISH: Okay, you've both tossed out your guesses why Bream called us here. Now I'll have my say. I have not been mishandling the Little Snapper Clothes Pin account as you so sweetly suggested, Miss Garble.

MISS GARBLE: I only mentioned it as a possibility. After all. Mr. Bream hasn't called us here for nothing, so it must be *that* account.

FRAWLISH: Oh, it's that account all right. But has it occurred, Miss Garble, that it may have something to do with that big, juicy 1.3 we're averaging with *Sawney Bean*,
(Please turn page)



Wynn Carbondale, radio-tv director

Brams Frawlish, account executive

Bonita Garble, timebuyer

CHRISTMAS BALL OF WAX *continued . .*

MISS GARBLE: (*Coloring unprettily*): I only buy the markets — not the films!

CARBONDALE: Now hold on a minute! *Saucy Bean's* as great a show as I ever bought!

MISS GARBLE: You should die before you admit it!

FRAWLISH: Well, nobody's buying the clothes pins — Shhh, here comes the old man now!

(*They all freeze into attitudes of fake alertness, as Bangsite Bream enters. Bream looks every inch the executive v.p.— which he is. He wears a frown on his face and a sprig of holly in his lapel. The three hirelings greet him with appropriate "Ave Caesars," which he ignores.*)

BREAM: We're slipping. Slipping, slipping, slipping. The old SC&B team spirit is withering on the vine. (*Pounds fist on table*) But I intend to see something's done about it!

MISS GARBLE: (*Brightly nervous*) I was just saying to Mr. Carbondale that I only buy the markets—not the—

BREAM: Who's talking about markets? I'm talking about the office Christmas party. (*Three sighs of relief greet this announcement; Frawlish even manages a smile*). Our last few Christmas parties have been badly disorganized. They've been thrown together like nobody cared. This year I'm naming the three of you as a committee to set up the party on a solid basis along strong lines of organization.

FRAWLISH: Er, there's not much time, is there?

BREAM: Plenty of time, provided we start right now. Now as bad as last year's party was, we can profit from our mistakes. You, Miss Garble, I'm sure you learned something from last year's party?

MISS GARBLE: (*Blushing furiously and peering from lowered eyelids at Frawlish*) I sure did!

FRAWLISH: (*Studying his manicure*) Er, well, like you say, chief, we'll profit by past mistakes. Yes sir, this year things will be ahem — organized.

BREAM: Splendid. And I think you should be chairman, Frawlish. You've got a flair for organization in depth.

FRAWLISH: (*Beaming*) Thank you, sir. First thing I'll get out is a memo apprising the staff. Now as for delegating responsibilities, I think Miss Garble should handle all the detail

MISS GARBLE: Like what?

FRAWLISH: Like getting the Christmas tree, ordering the snacks and drinks, seeing that the decorations go up

MISS GARBLE: Why should I have to do all that?

FRAWLISH: Because you've got a mind for details, that's why.

MISS GARBLE: Well, really!

BREAM: (*Placatingly*) What Frawlish means is that as a valued timekeeper in this organization, you have acquired

an adeptness in handling, er, things. In short, Miss Garble, I think you should treat the details of this party with the same care you give your media buys.

CARBONDALE: Then I don't hold much hope for the party.

BREAM: Uncalled for, Carbondale. That's not the true Christmas spirit. Besides, you haven't said a word since we began this discussion. Suppose you contribute something constructive based on what you recall of last year's party.

MISS GARBLE: (*Spitefully*) Like when Mr. Carbondale fell into the tree?

CARBONDALE: Could have happened to anyone. I slipped on a piece of tinsel.

MISS GARBLE: Tinsel-schminsel—you were

BREAM: (*Raising his hand as in benediction*) Now, now—good will toward men.

MISS GARBLE: I was only trying to point out that Mr. Carbondale could hardly be expected to contribute anything based on what he recalled of last year's party because I saw the boys from the mail room carry him out to the elevators—

CARBONDALE: (*Rising in wrath*) Can't remember, eh? I'll tell you what I remember. (*Faces Miss Garble and Frawlish*) I remember distinctly wandering into a certain account exec's office—a family man, mind you and—

FRAWLISH: (*Leaping to his feet and shouting*) We're going to need a Santa Claus —

CARBONDALE: Don't change the subject. Like I was saying, there was this

FRAWLISH: (*Still trying to drown out Carbondale*) Yes, sir, a big round Santa Claus

MISS GARBLE: (*Shrilling*) Oh, definitely a Santa Claus!

BREAM: No need to shout.

CARBONDALE: They don't seem to want to hear the end of my story, chief.

BREAM: We all want to hear it. Get on with it, Carbondale.

FRAWLISH: Look, we're wasting time. As chairman of this committee I nominate Carbondale to play Santa Claus.

MISS GARBLE: He'll be wonderful! A natural. His kindness will show through.

CARBONDALE: Just a minute.

BREAM: I think it's an excellent idea. As radio-tv director you should know a thing or two about acting.

MISS GARBLE: He might even get one of his producers to help out with a make-up man. Now let's see, where do we keep that old Santa Claus suit.

FRAWLISH: I think it's with the tree ornaments stored away in Research.

CARBONDALE: Hold on. I didn't say I'd be Santa. If there's going to be a party, I don't want to be tied down with

the grab bag gifts and all that.

MISS GARBLE: What Mr. Carbondale means is you can't drink very much through a beard.

BREAM: Enough of that. Carbondale you *are* Santa. That's settled.

FRAWLISH: (*To Miss Garble*) That's what makes Mr. Bream such a great man—quick decisions. Oh, we're going to really make this a big party, baby—(*He circles Miss Garble's waist with his arm*).

MISS GARBLE: (*Pulling away*) Mr. Frawlish, please! The party hasn't started yet!

BREAM: Miss Garble, I think you'd better run over to Research and dig out the Santa suit. We'd better see how Carbondale looks in it.

(*Miss Garble exits.*)

CARBONDALE: I'm going to feel silly. I still think Frawlish here would be the perfect Santa Claus—more the hail-fellow-well-met account exec type. Or what about Zinich in Media. He's a real jolly type.

BREAM: He'd ham it up.

FRAWLISH: Now let's get on with our organization structure. In addition to being Santa, Carbondale, you'll be in charge of games and recreations. As for Miss Garble, she'll be in charge of procurement and decorating.

BREAM: No use decorating both floors. We'll only hold the party here on the 14th.

FRAWLISH: I agree sir. Now to the budgeting. Shall we allow two or three hundred for the decorations?

BREAM: Great scott! Isn't that figuring pretty high. Frawlish?

CARBONDALE: A typical account man's estimate. It sounds much too high to me too, chief.

FRAWLISH: Mr. Bream stressed the fact he wants the best party yet, and crepe paper and plastic snowballs not to mention a nice big tree—cost money.

BREAM: Well, we don't need *too big* a tree. And we don't have to decorate the *whole* office. Let's just hold the party down at the Media end.

FRAWLISH: You'll pardon me, sir, but now you sound like a client.

BREAM: But we can't go off the deep end, Frawlish. After all, it's only a Christmas party. Pare that budget, Frawlish, and that's my final word!

MISS GARBLE: (*Enters with Santa suit, which she throws to Carbondale*) Here, catch!

CARBONDALE: (*Eyes it with disgust*) The mighty have fallen. From tv director to court jester.

BREAM: Carbondale, stop dragging your feet. This is an SC&B team effort. (*Carbondale climbs into the suit.*)

MISS GARBLE: We're going to need lots of mistletoe. And salami and—

FRAWLISH: Well, that's your bailiwick. So hop on the phone and start checking rates and adjacencies. I mean, order the food.

BREAM: Estimates first, Miss Garble. Ah, yes, this will be a real party. Funny thing, I'm not given to sentiment but at this happy season, well I just bubble over with good will—

CARBONDALE: (*Looking sad in his suit*) There, how's that?

FRAWLISH: Slip on the beard.

CARBONDALE: Okay, okay. How do I look?

MISS GARBLE: (*Giggling*) You look just like *Sawney Bean, Cornish Cannibal*.

BREAM: (*With Christmas spirit suddenly falling away from him*) Hah! *Sawney Bean*—that dreadful property that's collecting those horrible 1.3 ratings! I'm glad you brought that up!

MISS GARBLE: (*Frightened*) Well, er, I'd better rush off and tend to all that decorating.

BREAM: You stay right here! I'm getting to the bottom of why we're on the verge of losing our clothes pin account with that turkey!

FRAWLISH: Mr. Bream, sir, we've got a lot to discuss yet on the party.

BREAM: (*Tearing the holly sprig from his lapel and slamming it onto the floor*) One or even all of you may be responsible for the *Sawney Bean* debacle, and when I find out—

FRAWLISH: (*Jovially but sans hope*) Remember, good will toward men!

MISS GARBLE: (*Singing*) Deck the halls with boughs of holly, tra, la, la—

CARBONDALE: (*Prancing about in his red suit*) Ho, ho, ho—look, chief, I'm Santa Claus—ho, ho, ho—

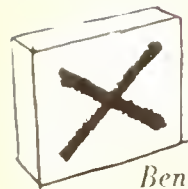


Which Media Would You Pick . . .

IF WERE YOUR CLIENT?

Part One in this two-part series on media selection, in SPONSOR 15 December, showed how Four A's Eastern Conference meeting briefed three top-level media directors on marketing problems of Product X and then asked them to recommend media for \$750,000 annual budget. All three chose radio and/or tv as basic ad media for the food product, later revealed as Tetley Tea. Tetley's own ad campaign is 100% spot radio, as detailed by its agency spokesman in Part One.

Summaries of each of four media plans appear below. At the right are condensed versions of the two plans recommended by Arthur A. Porter, vice president and executive media director of J. Walter Thompson, and Dr. E. L. Deckinger, director of media strategy for Grey Advertising Agency, both New York City. They give specifics of each recommendation, along with the marketing, merchandising and copy strategy leading to their final media decisions for Product X.



All three media directors chose air media for "X" but each had different approach

Benton & Bowles' Lee Rich picked

SPOT RADIO

84% of budget, \$628,000, goes to spot radio, with Sunday supplements, comics, getting remaining \$122,000. Radio pattern: 52 weeks, daytime hours in 43 markets. Frequency: from 15 to 25 announcements weekly, depending on market size and sales potential. Facilities: split between power, smaller stations. Aim is for all-family audience in early morning, women—product's prime target in later morning. Expected results: 80% coverage of all homes at 68¢ cpm impressions.

Strategy in detail last issue

Grey's Larry Deckinger picked

SPOT TV

Spot gets entire budget, with daytime spot tv the basic medium, supplemented with evening tv and radio "if there were extra money." Tv plan: 42 markets, four and one-half Class C and D announcements weekly for 52 weeks. Estimated unduplicated coverage: 22.5 million homes, 90% of tv homes in distribution area. Other estimates: four-week cumulative audience, 41%; cpm homes reached, \$1.60, possibly as much as 25% less, with an average year round rating of 8% per commercial.

Strategy in detail opposite

JWT's Art Porter picked

NET & SPOT RADIO

100% of budget goes to radio—\$367,000 to network, \$208,000 for supplementary spot drive, \$176,000 for second step-up seasonal spot campaign. Network recommendation: five 7½-minute segments of five CBS programs weekly for 52 weeks. Spot: (1) five announcements weekly for 52 weeks on 102 stations, early morning time; (2) 10 commercials weekly for 22 weeks in same 102 markets, with early morning, late afternoon time periods, during the seasons of peak consumption.

Strategy in detail opposite

Product X is Tetley Tea



Client's own agency, OBM, picked

SPOT RADIO

Tetley's actual campaign gives entire \$750,000 budget to spot radio. Radio in 65 markets, with greatest strength in New England, Northeast, Southeast, delivers potential reach of seven in 10 homes in week. Buying pattern is "flights," in three weeks, out two, in three, for total of 26 weeks in course of year. Broadcast days are Thursday, Friday, Saturday. Cost: "considerably less than \$1" per 1,000 per commercial minute. Frequency: 10 to 40 minutes per week, per market.

Strategy in detail last issue



UNIQUE SESSION above had three panelists outline media they'd choose for Product X. Chairman James J. McCaffrey at rostrum explains what "X," Tetley Tea, actually buys. Leo Bogart (r.), McC-E., presented critique of all four plans

PORTER: NETWORK RADIO BACKED WITH 2 SPOT DRIVES

Arthur A. Porter, vice president and executive media director of J. Walter Thompson, New York, submitted a media recommendation which gave radio the entire \$750,000 budget of Product X (Tetley Tea). He allocated 51% of this amount to network radio, the remaining 49% to spot in two supplementary campaigns.

The media buy as he recommended it:

Daytime network radio, with five seven and one-half minute segments per week for 52 weeks on CBS, one segment daily on these shows: *Wendy Warren*, Friday; *Helen Trent*, Thursday; *Aunt Jenny*, Wednesday; *Young Dr. Malone*, Thursday; *Second Mrs. Burton*, Friday. Estimated cost: \$367,000.

Supplementary spot radio, with five announcements weekly for 52 weeks on 102 stations in all markets with more than 100,000 population. Announcements are to be spotted in or near top-rated local interest programs on Thursday and Friday between 7 and 9 a.m. Estimated cost: \$208,000.

Step-up seasonal spot radio, with 10

announcements weekly for 22 weeks in these same 102 markets. Concentration would be in Northern areas from November through March, in the South from mid-April through mid-September. Estimated cost: \$176,000.

The cost of all three phases of the radio campaign would run \$1,000 over the Product X budget, hitting \$751,000.

Here's how Porter explains the selection of network radio programing as the basic medium for the product.

"Through a tailored lineup of CBS stations, daytime network radio will deliver a blanket of coverage with five-time-a-week continuity throughout the area of distribution."

And because the programs are broadcast between noon and 3 p.m., "they succeed in delivering commercials during the noon-lunchtime period. They can be expected to deliver approximately 400 million home impressions, or an average of 14 per family at a cost of 94¢ per 1,000.

And he noted the commercial length, one and one-half minutes, gives "time for a complete and thorough sales mes-

sage.

"Although daytime network radio is an excellent buy, it must be supplemented in order to adjust advertising weight more closely with the product's market in terms of younger housewives, larger families, urban markets and tv vs. non-tv homes."

He explained that the daytime programs selected can be expected to be "relatively more popular with women in middle and lower income groups," adding that non-tv homes reached through radio "tend to be within the middle and lower income categories." Network programs, alone, "tend to place their weight disproportionately against smaller families, smaller towns, older women and non-tv homes."

To adjust the weight of Product X, which Porter calls Ogg, and to bring media more closely into line with the product profile, he recommended two additional spot schedules.

Five early morning commercials for 52 weeks, plus 10 additional announcements in early morning and late afternoon times for 22 weeks during peak

(Please turn to page 50)

DECKINGER: DAYTIME SPOT TV GETS X'S ENTIRE BUDGET

Dr. E. L. Deckinger, director of media strategy at Grey Advertising Agency, New York, made two recommendations for media on Product X. The first, geared entirely to spot, allowed for the \$750,000 budget to be split among daytime television, as the major medium, followed by evening tv and possibly some radio.

"Where I could afford more than daytime tv, I would get audience extension with evening tv announcements. And, if I could afford still more, I'd then get frequency and audience extension by adding radio spots," said Deckinger.

Working within the budget requirements of Product X, he limited his second media recommendation to daytime television announcements in 42 markets. The pattern, and some of the anticipated results: Estimated unduplicated coverage of 22.5 million homes, representing 90% of all tv homes in the product's distribution area; an average of four and one-half Class C and D minutes weekly in each market for 52 weeks.

Other estimates: average year-round

average rating per commercial, eight per cent of tv homes; average cumulative four-week audience, 41% of tv homes; number of contacts per home reaches, 3.4; year-round average cost-per-1,000 homes reached, \$1.60. Termining this cost "conservative," Deckinger said actual cpm "is likely to work out to be 25% or more below this amount."

He then pointed up the relative influence of several factors on the determination of this media pattern. All but one of the influences were outlined in the 4A prospectus to each of its media-director speakers. The final point, the competitive factor, was added by Dr. Deckinger. Here's how these

factors influenced Grey's choice:

1. The intrinsic characteristics of the product, its physical attributes and the uses to which it is put.

Tv was selected because of the "exploitable properties of the product, and those which the copy people wish to exploit."

Of the eight copy points which Product X boasted in the 4A prospectus, five are demonstrable and, therefore, naturally suited to tv, the demonstration medium, the speaker noted. These five: specifically made for easy preparation; smaller tender ingredients are used, so that the full flavor will be produced instantly; preparation of this product is noticeably faster than in the case of competition; convenience; use boiling water only.

"The product, and the way the copy platform is constructed, simply begs for demonstration media. Also, convenience and not taste is an important ingredient. Convenience is a fact; the taste claims are contrived. This says we must not sell so much to the con-

(Please turn to page 50, col. 3)

ARTICLE IN BRIEF

Broadcast media came out on top in recommendations of three media directors for advertising of Product X, later revealed as Tetley Tea, in media "test" given by 4A's. In this issue, J. Walter Thompson and Grey Advertising explain their respective choices



YES! THIS IS A DRIVER'S SEAT!

With overdrive—and power drive and “horsepower” to spare. From behind your media-buying desk you can sit in this driver's seat and cover Hometown and Rural America with the swish of your ball point pen.

Hometown and Rural America is that rich, responsive market of more than 80 Million Americans, tuned regularly to the 911 Keystone Broadcasting Radio station affiliates.

In your driver's seat you can pick your route and the number of towns you wish to BLANKET with your sales message. Leave out the side roads and the backroads and the detours. Drive right down MAIN street via KBS . . . 90 stations or 900 . . . we'll draw your roadmap to suit the sales need that's pressing you most.

Ask us to prove our story. We'll love it.



Send for our new station list

CHICAGO
111 W. Washington
Sta 2-8900

NEW YORK
580 Fifth Ave.
PLaza 7-1460

LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3-2910

SAN FRANCISCO
57 Post St.
SUTter 1-7440

- **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some “spot” costs.
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.

Tv programing and costs

COMPARAGRAPH

This is the second of SPONSOR's new Comparagraph sections. It is designed to give readers a monthly updating on tv network programs, sponsors and costs plus basic data of interest to users of spot tv. Each Comparagraph section will provide some new material in addition to the up-to-date facts on the network tv picture. For example, this section will contain regional breakdowns of spot spending plus a breakdown of how much money is spent in spot tv on announcements, participations and programs by time of day. Future issues will carry new breakdowns of network data. The next Comparagraph will be featured in the 19 January issue of SPONSOR.

- 1** *Network program profile provides sponsored hour data . . . see below*
- 2** *Cost-per-1,000 for top 10 night and daytime programs . . . page 36*
- 3** *Comparagraph gives day-by-day chart of all net shows . . . page 38*
- 4** *Alphabetical list of net shows includes costs, rating . . . page 44*
- 5** *Spot tv basics this issue cover regional spending data . . . page 48*

1. NETWORK PROGRAM PROFILE

AVERAGE COST OF PROGRAMING BY TYPES

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama \$59,000	12	Half-hour drama \$34,875	16	Situation comedy \$36,781	16	Hour comedy-variety \$61,333	9
Half-hour comedy-var. \$46,500	6	Adventure \$34,000	19	Quiz \$27,063	16	Daytime serials \$8,911*	9

*Per week of five shows; other programs are once-weekly.

NUMBER OF SPONSORED HOURS: LIVE AND FILM*

Daytime

Network	Sponsored hours	% live	% film
ABC	11	4.5	95.5
CBS	38.50	88.3	11.7
NBC	35.25	96.5	3.5

Nighttime

Network	Sponsored hours	% live	% film
ABC	20.92	54.6	45.4
CBS	29.25	59.0	41.0
NBC	25.25	72.3	27.7

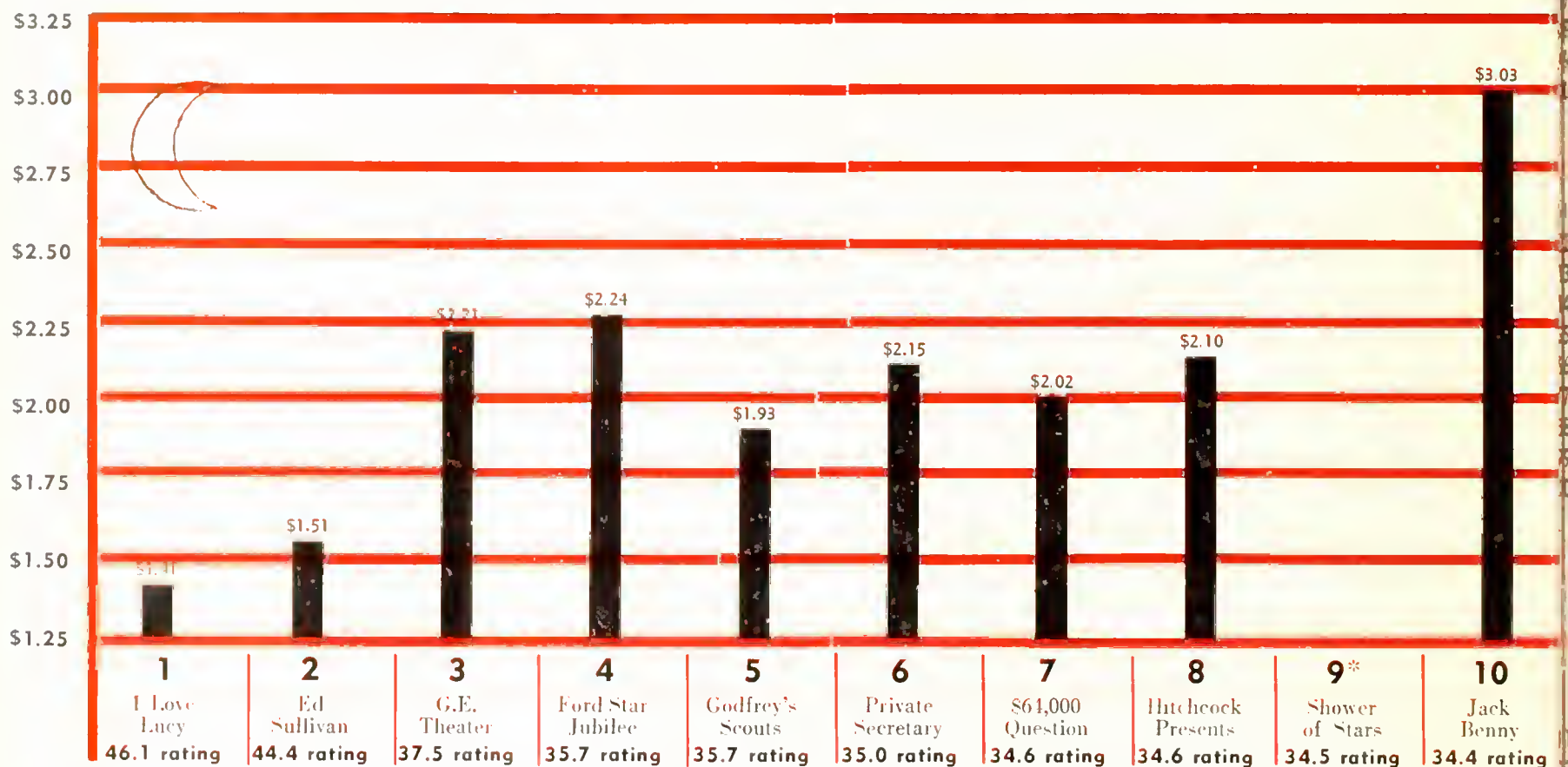
*For week of 16-22 December.

2.

COST-PER-1,000 FOR TOP NIGHTTIME PROGRAMS

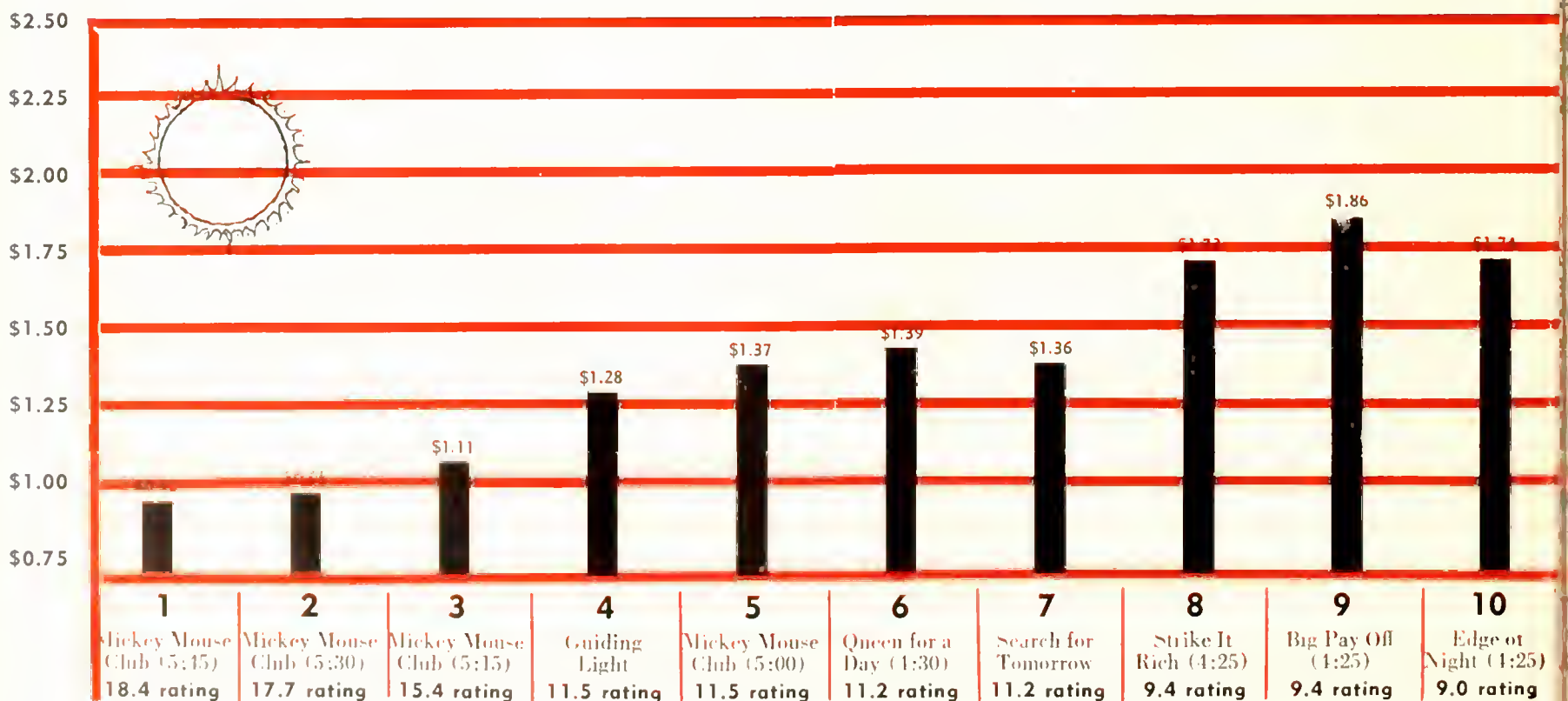
Cost-per-1,000 charts below provide an efficiency comparison for the top 10 nighttime and the top 10 weekday programs during the two weeks ending 10 November 1956. Ratings used are A. C. Nielsen (average audience basis). Time costs are from SRDS with standard discounts as computed by Nielsen. Talent costs are SPONSOR estimates. Top 10 figures (ratings and homes reached) are at right.

Cost-per-1,000 homes per commercial minute for top 10 nighttime programs



*Time costs not available

Cost-per-1,000 homes per commercial minute for top 10 week day programs



NOTE: Ratings are A. C. Nielsen (average audience) for two weeks ending 10 November. For source of data used to compute cost per 1,000 homes per commercial minute, see next page.

ROGRAMS

TOP TEN: NIELSEN *

Total audience

Number of tv homes reached (000)

1. Election Returns (CBS)	21,715
2. Ed Sullivan Show	19,868
3. Ford Star Jubilee	17,757
4. I Love Lucy	17,719
5. Shower of Stars	15,193
6. Climax	15,005
7. G.E. Theatre	14,778
8. Private Secretary	14,364
9. \$64,000 Question	14,213
10. Hoover Speech	13,761

Percent of tv homes reached

1. Election Returns (CBS)	59.1
2. Ed Sullivan Show	54.3
3. Ford Star Jubilee	49.6
4. I Love Lucy	48.8
5. Shower of Stars	42.4
6. G.E. Theatre	41.3
7. Climax	41.1
8. Hoover Speech	40.8
9. Private Secretary	39.2
10. Arthur Godfrey's Scouts	38.6

Average audience

Number of homes reached (000)

1. I Love Lucy	16,739
2. Ed Sullivan Show	16,249
3. G.E. Theatre	13,421
4. Private Secretary	12,818
5. Ford Star Jubilee	12,780
6. \$64,000 Question	12,780
7. Jack Benny Show	12,592
8. Shower of Stars	12,366
9. Climax	12,290
10. Arthur Godfrey's Scouts	12,253

Percent of tv homes reached

1. I Love Lucy	46.1
2. Ed Sullivan Show	44.4
3. G.E. Theatre	37.5
4. Ford Star Jubilee	35.7
5. Arthur Godfrey's Scouts	35.7
6. Private Secretary	35.0
7. \$64,000 Question	34.6
8. Alfred Hitchcock Presents	34.6
9. Shower of Stars	34.5
10. Jack Benny Show	34.4

to weeks ending 10 November 1956

or Pulse ratings

all sponsored net tv shows,
e pages 44, 45, 46.

"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS

Cordial Season's Greetings



Fifth Avenue looking South from the Plaza

From *Pulse*, from our New Home
730 Fifth Avenue, New York 19

Same telephone, Judson 6-3316

This month throughout the U.S. 150,000 homes are
being interviewed for next month's "U.S. Pulse TV"



RURAL AND URBAN COVERAGE

PULSE, Inc., 730 Fifth Ave., New York 19
Telephone: Judson 6-3316

IN LOS ANGELES—6199 WILSHIRE BOULEVARD—WEBSTER 1-2412



Programing from 7:00-10:00 a.m. on these pages

[illegible]

22 DEC. - 18 JAN.

Programming from 10:00 a.m. to 6:00 p.m. will be found on pages 42, 43

ning	Today (7-9) partic		Good Morning (7-8) partic	Today (7-9) partic		Good Morning (7-8) partic	Today (7-9) partic			
ning	Today		Good Morning	Today		Good Morning	Today			
aroo	Today		Capt Kangaroo (8-9) partic	Today		Capt Kangaroo Today (8-9) partic	Today			
aroo	Today		Capt Kangaroo	Today		Capt Kangaroo	Today			
									Capt Kangaroo (9:30-11) partic Ludens	

NOBODY'S BUYIN



UT ADVERTISERS –

NOW, LEVER BROTHERS!

One of the country's most deliberate users of advertising, the Lever Brothers Company, has just bought into the CBS Radio Network with conviction: 20 daytime program-units a week, 52 weeks a year.

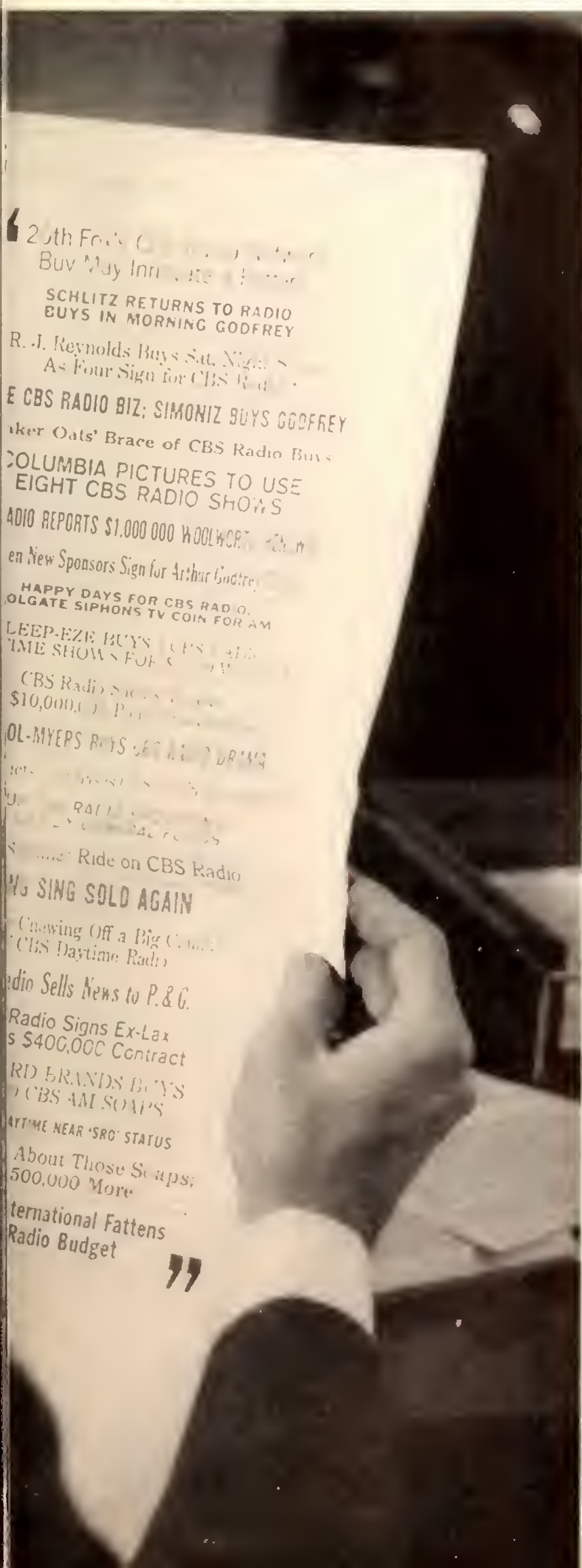
Thus the list of companies launching major CBS Radio campaigns since we last collected sales headlines keeps growing. It now includes Lever, Scott Paper, Mentholatum, Lipton, American Home Products, Grant Chemical, Pharma-Craft, Campana, Salada Tea...

The reason is *people*. Every month CBS Radio programs win 38 or 39 or 40 of the top 40 audiences in Nielsen daytime rankings. In fact* in every time-period from 10:00 AM to 3:30 PM, CNYT weekdays, CBS Radio is the most listened-to network. *Latest Nielsen report (Nov. 11)

Advertisers need people. The people – in radio's greatest numbers – are here. Which means that network radio's sales power and advertising economy are here, too, at their formidable best!

Now is the time to buy the...

CBS RADIO NETWORK





3

DAYTIME *continued . . .*

C O M P A

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00										
10:15		Lamp Unto My Feet sust			Garry Moore Campbell Soup Lever Bros alt sust	Ding Dong School sust (last 12/28) Home partie (10-11, sts 12/31)		Garry Moore sust Best Foods	Ding Dong School sust (last 12/28) Home partie (10-11, sts 12/31)	
10:30										
10:45		Look Up & Live sust			Arthur Godfrey Stand Brands Stand Brands	Price Is Right sust (last 12/28)		Arthur Godfrey Scott Paper Norwich	Price Is Right sust (last 12/28) Church Service (12/25 only 11-12)	
11:00										
11:15		U.N. in Action sust			Bristol-Myers Bristol-Myers	Home partie (11-12, last 12/28) Price Is Right sust (12/31 start)		Kellogg Pillsbury	Home partie (11-12, last 12/28) Price Is Right sust (last 12/28)	
11:30										
11:45		Camera Three sust			Strike It Rich Colgate	Truth or Consequences sust (12/31 start)		Strike It Rich Colgate Rose Parade Quaker Oats (11:45-1:45, 1/1)	Truth or Consequences sust (12/31 start)	
12N										
12:15		Let's Take Trip sust			Valiant Lady Stand Brands Love of Life Amer Home Prod	Tic Tac Dough sust Toni alt sust (1/7 start)		Valiant Lady Wesson Oil Love of Life Amer Home Prod	Tic Tac Dough Sweets Co alt sust	
12:30										
12:45		Wild Bill Hickok Kellogg			Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Amer Home Prod		Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Alberto Culver Lehn & Fink	
1:00										
1:15		Heckle & Jeckle Sweets Co, alt sust	Pro Football Championship Pontiac (1-5, 12/30 only)		News (1-1:10) sust Stand Up & Be Counted sust	No net service		News (1-1:10) sust Stand Up & Be Counted sust	Rose Parade Min Maid, Flor Tel Del (1/1 only 11:45 am-1:15 pm)	
1:30										
1:45		Face the Nation sust (last 12/23)	Frontiers of Faith sust		As the World Turns P&G	No net service		As the World Turns sust	Cotton Bowl Bristol-Myers Carter (1/1 only, 1:45-concl)	
2:00										
2:15		Pro Football sponsored by regions (2-4:30) (last 12/23)	No net service NBC Opera (2-4, 1/13 only)		Our Miss Brooks sust	No net service		Orange Bowl Game Buick (2-concl, 1/1 only) Our Miss Brooks Best Fds alt Sust	No net service	
2:30										
2:45		The Last Word sust (1/6 only) No net service (1/13)	Youth Wants To Know sust alt Amer Forum sust		Art Linkletter Stand Brands Campbell Soup	Tenn Ernie P&G Swift alt Brown & Williamson		Art Linkletter Kellogg Pillsbury	Tenn Ernie P&G Stand Brands	
3:00										
3:15		Year's End (3-6, 12/30 only) Face The Nation sust (1/13 start)	Outlook sust	Afternoon Film Festival (3-4:30) partie	Big Payoff Colgate	Matinee (3-4) partie	Afternoon Film Festival (3-4:30) partie	Big Payoff sust	Matinee (3-4) partie	Aftern Fe 3 p
3:30										
3:45	Johns Hopkins File 7 sust	Meet New Senators (3-4, 1/6 only) Sunday News sust (1/13 start)	Zoo Parade Mutual of Omaha alt sust	Afternoon Film Festival	Bob Crosby sust Brown & Wmson alt Mentholatum	Matinee	Afternoon Film Festival	Bob Crosby Wesson Oil Best Foods	Matinee	Aftern Fe
4:00										
4:15	College Press Conference sust	Odyssey sust (1-5, 1/6 start)	Wide Wide World (alt wks 4-5:30) Gen Motors	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Amer Home Prod Toni alt Brown & Williamson	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Sandura alt Chick & Sea Lehn & Fink alt Stand Brands P&G	Aftern Fe
4:30										
4:45	Medical Horizons Clba	No net service News sust (last 12/23)	Wash Square (alt wks 4-5) Helene Curtis	No net service	Edge of Night P&G	P&G Modern Romances sust	No net service	Edge of Night P&G	Modern Romances Culver alt Sweets Co	No ne
5:00										
5:15	Dean Pike sust Newsyear-1956 (5:30-6, 12/30 only)	Mama sust See It Now Pan Am (5-6, 1/4)	Topper (alt wks 5-5:30) sust	Mickey Mouse Club co-op sust		Comedy Time sust	Mickey Mouse Club co-op sust		Comedy Time sust	Micke C o Gen
5:30										
5:45	The Littlest Angel sust (5:30-6, 12/23 only)	Boing Boing sust	Capt Gallant Heinz	Coca Cola Miles alt Minn Mining			Armour Carnation		Rose Bowl Gillette (4:45-concl, 1/1 only)	Mattel Gen

HOW TO USE SPONSOR'S NEW NETWORK TELEVISION COMPARAGRAPH AND INDEX

The network schedule on this and preceding pages (38, 39) includes regularly scheduled programming on the air between 22 December and 18 January (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are as follows: *Tonight*, NBC, 11:30-12:30

GRAPH

22 DEC. - 18 JAN.

WEDNESDAY	THURSDAY			FRIDAY			SATURDAY		
NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Ding Dong School sust (last 12/28) Home partle (10-11, sts 12/31)		Garry Moore Nestle (1/10 start) alt sust Tonl alt Swift	Ding Dong School sust (last 12/28) Home partle (10-11, sts 12/31)		Garry Moore sust Swift	Ding Dong School sust (last 12/28) Home partle (10-11, sts 12/31)		Capt Kangaroo Ideal Toy Brown Shoe	Howdy Doody Continental Baking alt Sweets Co
Price Is Right sust (last 12/28)		Arthur Godfrey Gen Foods Amer Home Prod	Price Is Right sust (last 12/28)		CBS Hytron (last 1/4) Johnson & Johnson I II start alt sust Lever	Price Is Right sust (last 12/28)		Mighty Mouse Gen Foods alt Colgate	I Married Joan sust
Home partle (11-12, last 12/28) Price Is Right sust (12/31 start)		Kellogg Pillsbury	Home partle (11-12, last 12/28) Price Is Right sust (12/31 start)		Yardley Staley alt SOS	Home partle (11-12, last 12/28) Price Is Right sust (12/31 start)		Winky Dink sust	Fury Gen Foods alt Borden
Truth or Consequences sust (12/31 start)		Strike It Rich Colgate	Truth or Consequences sust (12/31 start)		Strike It Rich Colgate	Truth or Consequences sust (12/31 start)		Texas Rangers Gen Mills alt Sweets Co	Cowboy Theatre Sweets Co sust
Tic Tac Dough sust		Valiant Lady Tonl alt Nestle (1/10 start) Love of Life Amer Home Prod	Tic Tac Dough Kraft (1/3 start) sust		Valiant Lady Gen Mills Love of Life Amer Home Prod	Tic Tac Dough sust Mentholum		Big Top National Dairy (last 1/12)	sust sust
It Could Be You sust Brown & Wmson alt sust		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Gen Foods alt sust Welch, Brillo		Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Brillo, Pharmaco		Big Top	Mr. Wizard sust
No net service		News (1-1:10) sust Stand Up & Be Counted sust	No net service		News (1-1:10) sust Stand Up & Be Counted sust	No net service		Lone Ranger Gen Mills alt Nestle	No net service (1-2:30)
No net service		As the World Turns sust	No net service		As the World Turns P&G	No net service		No net service	Blue-Grey Football Gillette 12/29 only, 1:45-4:45)
No net service		Our Miss Brooks sust Nestle alt sust (1/10 start)	No net service		Our Miss Brooks sust Johnson & Johnson alt sust (1/11 start)	No net service		Eye on N.Y. sust Hockey Carling Brewing (2-5, 1/5 start)	Basketball (2:30-4:30) Carter Prod Bristol-Myers Brown & Wmson
Tenn Ernie P&G Swift alt Brown & Wmson		Art Linkletter Kellogg Pillsbury	Tenn Ernie P&G Miles		Art Linkletter Lever Bros Swift	Tenn Ernie P&G Stand Brands		Aluminum Bowl Football (12/22 only, 2-5)	Shrine Football Chrysler (12/29 only, 4:45-7:30)
Matinee (3-4) partle	Afternoon Film Festival (3-4:30) partle	Big Payoff Colgate (1/3 start)	Matinee (3-4) partle	Afternoon Film Festival (3-4:30) partle	Big Payoff Colgate	Matinee (3-4) partle		Gator Bowl Football (12/29 only, 2-5) Carter, R. J. Reynolds	
Matinee	Afternoon Film Festival	Bob Crosby Tonl alt Swift P&G	Matinee	Afternoon Film Festival	Bob Crosby SOS alt Swift Gen Mills	Matinee			Basketball
Queen for a Day Borden Mermen Corn Prod	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Reddi-Wip alt G Fds (last 12/27) SunKlst (1/10 sts) Miles	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Borden Dow, Corn Prod			Basketball
P&G Modern Romances Sterling Drug	No net service	Edge of Night P&G	P&G Modern Romance Kraft (1/3 start)	No net service	Edge of Night P&G	P&G Modern Romance Sterling Drug			Basketball
Comedy Time sust	Mickey Mouse Club co-op Pillsbury alt Am-Par Bristol-Myers Bristol-Myers	Comedy Time Kraft (1/3 start) Welch alt sust		Mickey Mouse Club co-op sust Gen Mills Gen Mills		Comedy Time sust Pharmaco alt sust			

p.m.. Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m., sponsored by Pharmaceuticals Inc.

All times are Eastern Standard. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with the names of programs. This is a change

from the previous Comparagraph (printed in yellow and black) which included costs, name of agency, place of origination. This data now appears as part of an alphabetical listing of all network tv programs starting next page.

The word "last" in the Comparagraph program boxes with a date beside it indicates that it is the last time a sponsor or the program will be seen in that time period.

4. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	TELEPULSE	COST	NET	TYPE	TIME, ORIG.	SPONSORS AND AGENCIES
Steve Allen Show	21.1	\$ 63,000	NBC	Var (L)	Su 8-9pm, NY	Brown & Williamson, Bates; Jergens, Orr; Polaroid (last 12 9), DDB; U. S. Time (1 '13 only), Peck
Amateur Hour	7.6	23,000	ABC	Var (L)	Su 7:30-8:30pm, NY	Pharmaceuticals, Kletter
Ray Anthony Show	7.3	17,000	ABC	Music (L)	F 10-11pm	Plymouth, Grant
Red Barber's Corner	15.6	3,000	NBC	Sport (L)	F 10:45-11pm, NY	State Farm Ins, NLB
Beat the Clock	12.9	18,000	CBS	Quiz (L)	Sa 7-7:30pm, NY	Hazel Bishop, Spector
Jack Benny	—	65,000	CBS	Comedy (F)	alt Su 7:30-8pm	Amer Tobacco, BBDO
Big Story	21.7	33,000	NBC	Drama (L&F)	F 9:30-10pm, NY†	Amer Tobacco, SSCB; Vicks, BBDO
Big Surprise	15.9	33,000	NBC	Quiz (L)	Tu 8-8:30pm, NY	Purex, W&G; Speidel, NCK
Blondie (1 4 start)	—	37,500	NBC	Sit Com (F)	F 8-8:30pm	Toni, North
Bold Journey	6.6	8,000	ABC	Adv (F)	M 7:30-8pm	Ralston Purina, GBB
Jim Bowie	14.8	32,000	ABC	Adv (F)	F 8-8:30pm	Amer Chicle, Bates; Chesebrough-Ponds, Mc-E
*Break the Bank	14.7	31,000	NBC	Quiz (L)	Tu 10:30-11pm, NY	Lanolin Plus, Seeds
Broken Arrow	16.8	31,000	ABC	Adv (F)	Tu 9-9:30pm	Gen Elect, Y&R; Miles, Wade
The Brothers	—	39,000	CBS	Sit Com (F)	Tu 8:30-9pm	P&G, Burnett; Shaeffer, Seeds
Buccaneers	14.7	24,000	CBS	Adv (F)	Sa 7:30-8pm	Sylvania, JWT
Burns & Allen	19.0	33,000	CBS	Sit Com (F)	M 8-8:30pm	Carnation, Wasey; Gen Mills, BBDO
Caesar's Hour	26.4	114,000	NBC	Var (L)	Sa 9-10pm, NY†	Babbitt, DFS; Knomark, Mogul; Quaker Oats, NLB; Wesson Oil, Fitzgerald; Carter Prod (12 29, 1 2 only), SSCB
Can Do (last 12 31)	—	23,000	NBC	Quiz (L)	M 9-9:30, NY†	Revlon, La Roche
Cavalcade of Sports	17.7	35,000	NBC	Sport (L)	F 10pm-concl, Var	Gillette, Maxon
Cheyenne	—	90,000	ABC	Adv (F)	alt Tu 7:30-8:30pm	Gen Elect, Y&R, BBDO & Grey
Circle Theatre	20.8	40,000	NBC	Drama (L)	alt Tu 9:30-10:30 pm, NY	Armstrong Cork, BBDO
Circus Boy	12.8	34,000	NBC	Adv (F)	Su 7:30-8pm	Reynolds Alum, Clinton E. Frank, Buchanan
Climax	29.2	55,000	CBS	Drama (L)	Th 8:30-9:30pm, HY	Chrysler, Mc-E
*Perry Como	29.4	108,000	NBC	Var (L)	Sa 8-9pm, NY	Gold Seal, North; Kleenex, FCB; Noxzema, SSCB; RCA, K&E; S&H Stamps, SSCB; Sunbeam, Perrin-Paus
Conflict	—	90,000	ABC	Drama (F)	alt Tu 7:30-8:30pm	Chesebrough-Ponds, JWT & Mc-E
Crossroads	12.4	31,000	ABC	Drama (F)	F 8:30-9pm	Chevrolet, Camp-Ewald
Crusader (last 12 28)	20.9	33,000	CBS	Adv (F)	F 9-9:30pm	Colgate, L&N; R. J. Reynolds, Esty
Bob Cummings Show	19.9	36,000	CBS	Sit Com (F)	Th 8-8:30pm	Colgate, Brown; R. J. Reynolds, Esty
John Daly News	5.1	6,000††	ABC	News (L)	M-F 7:15-7:30 NY	General Cigar, Y&R
December Bride	23.5	28,000	CBS	Sit Com (F)	M 9:30-10pm	Gen Foods, B&B
Disneyland	24.4	75,000	ABC	Misc (F)	W 7:30-8:30 pm	Amer. Motors, BFS&D & Geyer; Amer Dairy, Camp-Mithun; Derby, Mc-E
Do You Trust Wife	20.2	35,000	CBS	Quiz (F)	Tu 10:30-11 pm	Frigidaire (last 12 25), Kudner; L&M (wkly start 1/1), DFS
Dragnet	25.1	37,000	NBC	Mys (F)	Th 8:30-9pm	L&M, Mc-E; Schick, W&L
DuPont Theatre	8.8	37,000	ABC	Drama (F)	Tu 9:30-10pm	DuPont, BBDO
Wyatt Earp	20.6	30,000	ABC	Adv (F)	Tu 8:30-9pm	Gen Mills, DFS; P&G, Compton
Doug Edwards News	8.7	9,500††	CBS	News (L&F)	M-F 7:15-7:30 & 6:45-7pm, NY	Whitehall, Bates; 2 segs open
Father Knows Best	20.6	38,000	NBC	Sit Com (F)	W 8:30-9pm	Scott Paper, JWT
Eddie Fisher	9.2	20,000	NBC	Music (L)	W&F 7:30-7:45 HY	Coca Cola, Mc-E; Planters, Goodkind, Joice & Morgan (ev 4th show alt W&F)
Ford Show	17.7	33,000	NBC	Var (L)	Th 9:30-10pm, HY	Ford, JWT
Ford Theatre	13.2	36,000	ABC	Drama (F)	W 9:30-10pm	Ford, JWT
G.E. Theatre	27.8	45,000	CBS	Drama (L&F)	Su 9-9:30, HY&NY	Gen Elect, BBDO
Giant Step	7.9	23,000	CBS	Quiz (L)	W 7:30-8pm, NY	Gen Mills, BBDO
Jackie Gleason	27.7	102,500	CBS	Var (L)	Sa 8-9pm, NY	Bulova, Mc-E; P. Lorillard, L&N
Godfrey's Scouts	22.4	28,000	CBS	Var (L)	M 8:30-9pm, NY	Lipton, Y&R; Toni, North
*Arthur Godfrey Time	20.3	38,000	CBS	Var (L)	W 8-9pm, NY	Bristol-Myers, Y&R; Kellogg, Burnett; Pillsbury, Burnett;
George Gobel	26.4	45,000	NBC	Comedy (L)	Sa 10-10:30pm, HY†	Armour, FCB; Pet Milk, Gardener
Gunsmoke	21.8	38,000	CBS	Adv (F)	Sa 10-10:30pm†	L&M, Mc-E; Sperry Rand (1wk in 4), Y&R
Hey Jeannie	13.9	41,000	CBS	Sit Com (F)	Sa 9:30-10pm†	P&G, Compton
Hitchcock Presents	27.2	34,000	CBS	Mys (F)	Su 9:30-10pm	Bristol-Myers, Y&R
Hiram Holliday	9.3	42,000	NBC	Adv (F)	W 8-8:30pm	Gen Foods, Y&R
Robin Hood	20.1	28,000	CBS	Adv (F)	M 7:30-8pm	Johnson & Johnson, Y&R; Wildroot, BBDO
I Love Lucy	29.6	45,000	CBS	Sit Com (F)	M 9-9:30pm	Gen Foods, Y&R; P&G, Grey
I've Got a Secret	24.0	24,000	CBS	Quiz (L)	W 9:30-10pm	R. J. Reynolds, Esty
Kaiser Alum. Hour	—	58,000	NBC	Drama (L)	alt Tu 9:30-10:30 pm, NY & HY	Kaiser Alum, Y&R
*Kraft Tv Theatre	22.9	34,000	NBC	Drama (L)	W 9-10pm, NY	Kraft, JWT
Kukla, Fran & Ollie	6.5	—	ABC	Juv (L)	M-F 7-7:15pm, Chi	Gordon Bkng, Ayer; & co-op
Lassie	21.8	34,000	CBS	Adv (L)	Su 7-7:30pm	Campbell Soup, BBDO
Life of Riley	23.9	32,000	NBC	Sit Com (F)	F 8-8:30pm	Gulf Oil, Y&R
Line-Up	22.8	31,000	CBS	Mys (F)	F 10-10:30pm	Brown & Wm'son, Bates; P&G, Y&R
Lone Ranger	15.4	24,000	ABC	Adv (F)	Th 7:30-8pm	Gen Mills, DFS; Swift, Mc-E
*Lux Video Theatre	19.2	43,000	NBC	Drama (L)	Th 10-11pm, HY	Lever Bros, JWT
Meet the Press	9.1	7,500	NBC	Int (L)	Su 6-6:30pm, NY	Johns Manville, JWT; Pan Am (12 30 last), JWT
Millionaire	20.8	32,000	CBS	Drama (F)	W 9-9:30pm	Colgate, Bates
*Robert Montgomery	27.0	52,000	NBC	Drama (L)	M 9:30-10:30, NY	S. C. Johnson, NLB; Schick, W&L
Mr. Adams & Eve (1 4 start)	—	41,000	CBS	Sit Com (F)	F 9-9:30pm	Colgate, L&N; R. J. Reynolds, Esty
My Friend Flicka	13.6	37,000	CBS	Adv (F)	F 7:30-8	Colgate, L&N
Name that Tune	17.1	23,000	CBS	Quiz (L)	Tu 7:30-8pm, NY	Kellogg, Burnett; Whitehall, Bates

*Color show, (L) Live, (F) Film, 13 weeks in 4, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. 1 week in 4. This list covers period of 22 Dec thru 18 Jan. Telepulse ratings cover period 7 13 Nov. Figures represent average rating per show for the week.

PROGRAM	TELEPULSE	COST	NET	TYPE	TIME, ORIG.	SPONSORS AND AGENCIES
Natl Bowling Champs	8.8	12,000	NBC	Sport (L)	Su 10:30-11pm, Chi	White Owl, Y&R
Navy Log	13.8	32,000	ABC	Drama (F)	W 8:30-9pm	Amer Tobacco, SSCB; U.S. Rubber, F. D. Richards
NBC News	10.9	9,500††	NBC	News (L)	M-F 7:45-8pm, NY & Wash	Carter (12 25 last), SSC&B; Miles, Wade; Sperry-Rand, Y&R; Studebaker-Packard, B&B; Time-Life, Y&R; 1 seg
*Noah's Ark	17.3	38,000	NBC	Drama (F)	Tu 8:30-9pm	Max Factor, DDB; L&M, Mc-E
Nothing But The Truth	—	22,000	CBS	Quiz (L)	Tu 9-9:30pm, NY	Pharmaceuticals, Kletter
Omnibus	8.4	80,000	ABC	Misc (L&F)	Su 9-10:30pm, NY	Aluminum, JWT; Union Carbide & Carbon, J. M. Mathes;
On Trial	18.9	38,000	NBC	Drama (F)	F 9-9:30pm†	Campbell Soup, BBDO; Lever Bros, BBDO
Ozark Jubilee	5.9	18,000	ABC	Var (L)	Sa 10-11pm,	Amer Chicle, Bates (alt wks 10-10:30); co-op 10:30-11
Ozzie & Harriet	16.2	36,000	ABC	Sit Com (F)	W 9-9:30pm	Eastman Kodak, JWT
People Are Funny	16.3	24,000	NBC	Misc (F)	Sa 7:30-8pm	R. J. Reynolds, Esty; Toni, North
People's Choice	18.9	34,000	NBC	Sit Com (F)	Th 9-9:30pm	Borden, Y&R; P&G, Y&R
Person to Person	21.2	34,000	CBS	Int (L)	F 10:30-11pm, NY	Amer Oil, J. Katz; Hamm, Camp-Mithun; Time-Life, Y&R
Playhouse 90	25.8	117,000	CBS	Drama (L&F)	Th 9:30-11pm, NY	Amer Gas (1 10 start), L&N; Bristol-Myers, BBDO; Philip Morris (1 3 start) Burnett; Ronson, NCK; Singer, Y&R
Press Conference	3.8	8,500	ABC	Int (L)	Su 8:30-9pm, Wash	Corn Prod, C. L. Miller
Private Secretary	21.0	36,000	CBS	Sit Com (F)	alt Su 7:30-8pm	Amer Tob, BBDO
Rin Tin Tin	16.3	32,000	ABC	Adv (F)	F 7:30-8pm	Nabisco, K&E
Roy Rogers	10.3	32,000	NBC	Adv (F)	Su 6:30-7pm	Gen Foods, B&B
77th Bengal Lancers	9.6	41,000	NBC	Adv (F)	Su 7-7:30pm	Gen Foods, Y&R
Phil Silvers Show	30.1	42,000	CBS	Sit Com (F)	Tu 8-8:30pm	Amana, Maury, Lee, Marshall; R. J. Reynolds, Esty
Sir Lancelot	—	24,000	NBC	Adv (F)	M 8-8:30pm†	Amer Home Prod, Bates; Lever Bros, SSCB
Sgt. Preston	14.3	32,000	CBS	Adv (F)	Th 7:30-8pm	Quaker Oats, WBT
*Dinah Shore	10.3	22,000	NBC	Music (L)	Th 7:30-7:45, NY	Chevrolet, Camp-Ewald
\$64,000 Challenge	24.3	32,000	CBS	Quiz (L)	Su 10-10:30pm, NY	P. Lorillard, Y&R; Revlon, LaRoche
\$64,000 Question	32.5	32,000	CBS	Quiz (L)	Tu 10-10:30pm, NY	Revlon, BBDO
Red Skelton	23.8	48,000	CBS	Comedy (L&F)	Tu 9:30-10pm, NY	S. C. Johnson FCB; Pet Milk, Gardner
Stanley	—	41,000	NBC	Sit Com (L)	M 8:30-9pm, NY†	Amer Tobacco, SSCB; Toni, Tatham-Laird
Gale Storm Show	14.6	39,500	CBS	Sit Com (F)	Sa 9-9:30pm	Nestle, B. Houston
Studio One	19.1	45,000	CBS	Drama (L)	M 10-11pm, NY	Westinghouse, Mc-E
Ed Sullivan Show	39.7	69,000	CBS	Var (L)	Su 8-9pm, NY	Lincoln-Mercury, K&E
Sunday News Special	5.9	9,500	CBS	News (L)	Su 11-11:15pm, NY	Pharmaceuticals, Kletter
Telephone Time	—	31,000	CBS	Drama (F)	Su 6-6:30pm	Bell, Ayer
This Is Your Life	22.9	52,000	NBC	Docum (L)	W 10-10:30pm, NY	P&G, B&B
Danny Thomas	11.2	33,000	ABC	Sit Com (F)	M 8-8:30pm	Armour, FCB; Kimberly-Clark, FCB
Treasure Hunt	13.9	21,000	ABC	Quiz (L)	F 9-9:30pm, NY	Mogen David, Weiss & Geller
*TV Playhouse	20.5	52,000	NBC	Drama (L)	Su 9-10pm, NY†	Alcoa, Fuller, Smith & Ross; Goodyear, Y&R
20th Century Fox	—	110,000	CBS	Drama (F)	alt W 10-11pm	Gen Elec, Y&R
Twenty-One	12.6	30,000	NBC	Quiz (L)	W 10:30-11pm, NY	Pharmaceuticals, Kletter
U.S. Steel Hour	21.0	58,000	CBS	Drama (L)	M 9-9:30 sts 1 14	U.S. Steel, BBDO
The Vise	9.4	19,500	ABC	Drama (F)	alt W 10-11pm, NY	Sterling Drug, DFS
Voice of Firestone	7.0	24,000	ABC	Music (L)	F 9:30-10pm	Firestone, Sweeney & James
Wednesday Nights	13.8	45,000	ABC	Sport (L)	M 8:30-9pm, NY	Mennen, Mc-E
Lawrence Welk	23.6	14,500	ABC	Music (L)	W 10pm-concl, Var	Dodge, Grant
Welk Top Tunes	12.7	16,500	ABC	Var (L)	Sa 9-10pm, NY	Dodge & Plymouth, Grant
West Point	17.9	40,000	CBS	Drama (F)	M 9:30-10:30, NY	Gen Foods, B&B
What's My Line	25.3	28,000	CBS	Quiz (L)	F 8-8:30pm	Helene Curtis, Ludgin; Sperry-Rand, Y&R
*Walter Winchell	20.8	60,000	NBC	Var (L)	Su 10:30-11pm, NY	P. Lorillard, L&N; Toni, North (last show 12/28)
Jonathan Winters	8.0	12,500	NBC	Comedy (L)	F 8:30-9pm, NY	Lewis-Howe, DFS; Vicks, BBDO
Wire Service	8.2	77,000	NBC	Drama (F)	Tu 7:30-7:45pm, NY	Miller Brewing, Mathieson; R. J. Reynolds, Esty; 1/4 sust
Jane Wyman Show	26.6	27,000	NBC	Drama (F)	Th 9-10pm	P&G, Compton
You Are There	9.5	37,000	CBS	Drama (F)	Tu 9-9:30pm	Prudential, Calkins & Holden
You Asked For It	9.4	14,000	ABC	Misc (F)	Su 6:30-7pm	Skippy Peanut Butter, GBB
You Bet Your Life	34.4	35,000	NBC	Quiz (F)	Su 7-7:30pm, NY	DeSoto, BBDO; Toni (1 10 start), North
Loretta Young Show	19.9	40,000	NBC	Drama (F)	Th 8-8:30pm	P&G, B&B & Compton
Your Hit Parade	25.8	46,000	NBC	Music (L)	Su 10-10:30pm	Amer Tobacco, BBDO; Warner Hudnut, SSC&B
You're On Your Own	—	23,000	CBS	Quiz (L)	Sa 10:30-11pm, NY	Hazel Bishop, Spector
Zane Grey Theatre	16.8	41,500	CBS	Drama (F)	Sa 10:30-11pm, NY	Ford, JWT; Gen Foods, B&B

Sponsored Daytime Network Programs 7 a.m.-6 p.m.

PROGRAM	COST	NET	TYPE	TIME, ORIG.	SPONSORS AND AGENCIES
As the World Turns	6.1	\$ 3,000††	CBS	Serial (L)	P&G, B&B (T & Th sust)
Basketball	—	20,000††	NBC	Sport (L)	Carter, SSCB; Bristol Myers (1 5 start), DCS&S; Brown & Wmson (1 5 st), Bates; 1 seg open wkly, 3 segs open alt
Big Payoff	7.5	6,000††	CBS	Quiz (L)	Colgate, Houston (T sust)
Big Top (last 1/12)	10.5	16,000	CBS	Var (L)	Natl Dairy, Ayer
Brighter Day	5.4	10,000 wk	CBS	Serial (L)	P&G, Y&R
Capt. Gallant	9.8	31,000	NBC	Adv (F)	Heinz, Maxon
Comedy Time	6.9	rerun	NBC	Sit Com (F)	Kraft (1 3 start), JWT; Pharmco, DCSS; Welch, Rich. K. Manoff; 7 segs open & 2 alt segs open
Cowboy Theatre	5.6	2,500††	NBC	Adv (F)	Sweets Co, Eisen; 2 segs open; 4 segs open alt wks
Bob Crosby	7.2	3,150††	CBS	Var (L)	Best Foods, DFS, Ludgin; Brown & Wmson, Bates; Gen Mills, Knox-Reeves; Gerber, D'Arcy; Mentholatum, JWT; P&G, Wesson, Fitzgerald; 1 seg
Ding Dong School	5.8	1,600††	NBC	Juv (L)	Compton; SOS, Mc-E; Swift, Mc-E, JWT; Toni, North;
Edge of Night	5.5	15,000 wk	CBS	Serial (L)	Campbell Soup, BBDO; Miles, Wade; 8 segs open

*Color show, (L) Live, (F) Film, †3 weeks in 4, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. *1 week in 4. This list covers period of 22 Dec. thru 18 Jan. Telepulse ratings cover period 7 13 Nov. Figures represent average rating per show for the week.

Sponsored Daytime Network Programs 7 a.m.-6 p.m.

PROGRAM	TELEPULSE	COST	NET	TYPE	TIME, ORIG.	SPONSORS AND AGENCIES
Fury	8.0	33,000	NBC	Adv (F)	Sa 11-11:30am	Gen Foods, B&B; Borden, Y&R
Arthur Godfrey	9.5	4,150 ^{††}	CBS	Var (L)	M-Th 10:30-11:30 am, NY	Amer Home Prod, Y&R; Bristol-Myers, Y&R; Gen Foods, Y&R; Kellogg, Burnett; Norwich, B&B; Pillsbury, Burnett; Scott Paper, JWT; Simoniz, SSCB; Stand Brands, Bates; 1 seg open
Guiding Light	8.8	10,000 wk	CBS	Serial (L)	M-F 12:45-1pm, NY	P&G, Compton
*Heckle & Jeckle	7.0	6,000	CBS	Juv (F)	Su 1-1:30pm	Sweets Co., Eisen; alt wks open
Hockey (15 start)	—	—	CBS	Sport (L)	Sa 2-5 pm, var	Carling Brewing, Lang, Fisher & Stashower
Howdy Doody	7.9	24,000	NBC	Juv (L)	Sa 10-10:30am, NY	Cont Baking, Bates; Sweets Co, Eisen; 1/2 open alt wks
It Could Be You	3.7	3,000 ^{††}	NBC	Quiz (L)	M-F 12:30-1pm, HY	Amer Home Prod, Geyer; Brillo, JWT; Brown & Wm'son, Seeds; Alberto Culver, Wade; Gen Foods, FCB; Lehn & Fink, Mc-E; Welch, Rich K. Manoff; 4 segs open
Art Linkletter	8.9	4,000 ^{††}	CBS	Var (L)	M-F 2:30-3pm, HY	Campbell Soup, Burnett; Kellogg, Burnett; Lever Bros, BBDO; Pillsbury, Burnett; Simoniz, Tat-Laird; Stand Brands, JWT; Swift, Mc-E
Love of Life	8.5	10,000 wk	CBS	Serial (L)	M-F 12:15-30, NY	Amer Home Prod, Bates
Lone Ranger	9.8	18,000	CBS	Adv (F)	Sa 1-1:30pm	Gen Mills, DFS; Nestle, Mc-E
Medical Horizons	5.2	22,000	ABC	Documn (L)	Su 4:30-5pm, Var	Ciba, JWT
Mickey Mouse Club	17.0	5,040 to 6,300 ^{††}	ABC	Juv (F)	M-F 5-6pm	Amer-Paramount, Buchanan; Armour, Tat-Laird; Bristol-Myers, DCSS Carnation, Wasey; Coca Cola, McE; Gen Mills, Knox Reeves; Mattel, Carson Roberts, Miles, Wade; Minn Mining, BBDO; Pillsbury, Burnett; SOS, McE; 5 segs co-op; 3 segs open
Mighty Mouse	12.8	20,000	CBS	Juv (F)	Sa 10:30-11am	Gen Foods, B&B; Colgate, Bates
Modern Romances	7.9	2,700 ^{††}	NBC	Serial (L)	M-F 4:45-5pm, NY	Alberto Culver, Wade; Kraft (13 start), JWT; Sterling, DFS; Sweets Co, Eisen; 1 seg open
Garry Moore	8.2	3,600 ^{††}	CBS	Var (L)	M-Th 10-10:30am F 10-11:30am, NY	Best Foods, DFS, Ludgin; Campbell, Burnett; CBS-Hytron (last 14), Bennett & Northrop; Gen Motors, Campbell-Ewald; Johnson & Johnson (111 start), Y&R; Lever Bros, JWT; Nestle (110 start), Mc-E; SOS, Mc-E; Staley, R&R; Swift, JWT, Mc-E; Toni, North; Yardley, Ayer; 1 seg & 4 alt segs open
Our Miss Brooks	6.6	rerun	CBS	Sit Com (F)	M-F 2-2:30pm	Best Foods, DFS; Gerber, D'Arcy; Johnson & Johnson (1/11 start), Y&R; Nestle (110 start), Mc-E; 5 segs open & 5 alt segs open
Pro Football (last 12/23)	—	2 million package	CBS	Sport	Su 2-4:30pm	reg sponsors
Queen for a Day	10.2	3,000 ^{††}	NBC	Misc (L)	M-F 4-4:45pm, HY	Amer Home Prod, Geyer; Borden, Y&R; Brown & Wm'son, Seeds; Chicken of Sea, Wasey; Corn Prod, C. L. Miller; Dow, McM-J&A; Gen Foods (last 12/27), FCB; Lehn & Fink, Mc-E; Mennen, Mc-E; Miles, Wade; P&G, Compton; Reddi-Wip, R&R; Sandura, Hicks & Griest; Stand Brands (115 start), Bates; Sunkist, FCB; Toni, North
Search for Tomorrow	8.6	10,000 wk	CBS	Serial (L)	M-F 12:30-45, NY	P&G, Burnett
Secret Storm	5.2	9,500 wk	CBS	Serial (L)	M-F 4:15-4:30, NY	Amer Home Prod, Bates
See It Now (1/6)	—	125,000	CBS	Docum (F)	Su 5:00-6:00pm	Pan Am, JWT
Strike It Rich	8.2	15,000 wk	CBS	Misc (L)	M-F 11:30-12n, NY	Colgate, Bates
Texas Rangers	10.4	18,000	CBS	Adv (L)	Sa 11:30-12n	Gen Mills, Tat-Laird; Sweets Co, Eisen
Tenn Ernie Ford	5.3	3,500 ^{††}	NBC	Var (L)	M-F 2:30-3pm, HY	Brown & Wm'son, Seeds; Miles, Wade; Minute Maid, Bates; P&G, B&B; Stand Brands, Bates; Swift, Mc-E
Tic Tac Dough	3.9	2,500 ^{††}	NBC	Quiz (L)	M-F 12n-12:30, NY	Kraft (13 start), JWT; Mentholum, JWT; Sweets Co, Eisen; Toni (1/7 start), North; 6 segs & 2 alt segs open
Valiant Lady	7.5	10,000 wk	CBS	Serial (L)	M-F 12n-12:15, NY	Gen Mills, DFS; Nestle (110 start), Mc-E; Stand Brands, JWT; Toni, North; Wesson, Fitzgerald
Wild Bill Hickok	7.4	27,000	CBS	Adv (F)	Su 12:30-1pm	Kellogg, Burnett
*Zoo Parade	7.1	12,500	NBC	Misc (F)	Su 3:30-4pm	Mutual of Omaha, Bozell & Jacobs; alt wks open

Specials and Spectaculars Scheduled for 22 Dec.- 18 Jan.

PROGRAM		COST	NET	TYPE	TIME, ORIG.	SPONSORS AND AGENCIES
*Chevy Show	—	\$145,000	NBC	Var (L)	Su 9-10, HY** & Fri 9-10, HY**	Chevrolet, Camp-Ewald—12 28, 1, 13
Cotton Bowl Game	—	once only	NBC	Sport (L)	Tu 1:45pm-concl	Bristol-Myers, DCS&S; Carter, SSC&B—1/1
Gator Bowl Game	—	once only	CBS	Sport (L)	Sa 2-5pm	Carter, SSC&B, R. J. Reynolds, Esty—12 29
Orange Bowl Game	—	once only	CBS	Sport (L)	Tu 2pm-concl	Buick, Kudner—1 1
*Producers' Showcase	—	320,000	NBC	Drama- (L)	M 8-9:30, NY**	RCA, K&E; Whirlpool, K&E—1 7
	—			Music		
Rose Bowl Game	—	once only	NBC	Sport (L)	Tu 4:45pm-concl	Gillette, Maxon—1, 1
Rose Parade	35.3	once only	CBS	Misc (L)	Tu 11:45am-1:45pm	Quaker Oats, Lynn Baker—1 1
*Rose Parade	—	once only	NBC	Misc (L)	Tu 11:45am-1:45pm	Minute Maid, Bates; Florists Tel Del Assn, Grant—1/1
*Sat Spectacular	—	250,000	NBC	Drama- (L)	Sa 9-10:30, NY**	RCA, K&E; Whirlpool, K&E; Oldsmobile, Brother—12 22
	—			Music		
Shower of Stars	—	140,000	CBS	Var (L)	Th 8:30-9:30, HY	Chrysler, Mc-E—1/10
*Washington Sq.	—	125,000	NBC	Var (L)	alt Su 4-5, NY	Helene Curtis, Ludgin—skips 12 30
Wide Wide World	14.6	195,000	NBC	Misc (L)	alt Sun 4-5:30, NY	Gen Motors, Brother & Camp-Ewald

*Color show, (L) Live, (F) Film, 13 weeks in 4, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. 1 week in 4. This list covers period of 22 Dec. thru 18 Jan. Telepulse ratings cover period 7-13 Nov. Figures represent average rating per show for the week.

*The **BEST!***
from **OMAHA**

...steak Capital
of the **WORLD!**



OMAHA... A Gourmet's source of supply...a rich market in which to sell your products!

No matter where you slice it...in the "21 Club" in New York, in "Galatoire's" in New Orleans or "The Blue Fox" in San Francisco—you can bet that wonderful steak came from Omaha. Nothing else matches the quality and flavor of beef corn-fed on the rich farm lands of Nebraska and Iowa.

Yessir, once you taste Omaha steaks, you'll understand why we've earned the title—"the Steak Capital of the World"!



the experts pick Omaha Beef for the Best Eating...
and Omaha's **WOW-TV** for the Best Selling!

You'll find **WOW-TV** the advertiser's "Prime Choice" in the rich Omaha Market with 12 of the top 15 shows in the latest Pulse and 11 of the top 15 in ARB. For the broadcast week as a whole, Pulse gives the leadership again to WOW-TV in 183 quarter hours, against 91 for the second station. ARB, too, puts WOW-TV way out in front—290 quarter hours to 164!

WOW-TV Channel **6** Omaha



FRANK P. FOGARTY, Vice President and General Manager
FRED EBENER, Commercial Manager

A
Meredith
Station

IN OMAHA	it's	WOW	and	WOW-TV	represented by BLAIR-TV, Inc.
IN SYRACUSE	it's	WHEN	and	WHEN-TV	represented by The KATZ Agency
IN PHOENIX	it's	KPHO	and	KPHO-TV	represented by The KATZ Agency
IN KANSAS CITY	it's	KCMO	and	KCMO-TV	represented by The KATZ Agency

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

5. SPOT TELEVISION BASICS

As part of SPONSOR's regular monthly report on basic spot tv data, this month's section provides two breakdowns of spot tv spending and one breakdown of viewing habits on a time zone basis. The two charts on this page are from TvB's regular quarterly reports on gross time spending and cover the third quarter of this year. The figures are compiled by N. C. Rorabaugh Co. The chart at right is a breakdown of spending by the nine U. S. census regions. The chart below is a double breakdown of spot spending by both time of day and type of buy. Each of the four types of buys is broken down by three day-parts and each day-part is, in turn, broken down by type of buy. The chart on the next page is a breakdown of sets-in-use, audience composition and viewers-per-set for U. S. tv audiences by three time zones. The time zone breakdown is of particular interest to spot clients, who cannot get usable material from national rating figures. March figures provide a close-to-average picture, somewhat in between the peaks and valleys of wintertime and summertime tv viewing among U. S. tv homes.

Expenditures by U. S. Regions

3rd Quarter 1956

REGION	DOLLARS (add 000)	PERCENT
New England	\$ 5,237	6.2%
Middle Atlantic	22,254	26.5
East North Central	17,212	20.5
West North Central	5,462	6.5
South Atlantic	9,848	11.7
East South Central	3,099	3.7
West South Central	6,373	7.6
Mountain	2,051	2.5
Pacific	12,327	14.8
TOTAL	\$83,863	100.0%

Expenditures by time of day/type of buy, 3rd quarter 1956

DAY PART	ANNOUNCEMENTS		ID'S		PARTICIPATIONS		SHOWS		TOTAL	
	\$ (000) % of day- part for anncts.	% of annct. buys for day-part	\$ (000) % of day- part for ID's	% of ID buys for day-part	\$ (000) % of day- part for partic.	% of partic. buys for day-part	\$ (000) % of day- part for shows	% of show buys for day-part	\$ (000) Total day- part buys	% of all spot buys for day-part
Day	\$ 9,752 37.9%	26.3%	\$ 1,869 7.3%	18.4%	\$ 9,771 38.0%	54.4%	\$ 4,341 16.8%	23.3%	\$25,733 100.0%	30.7%
Night	25,328 51.3%	68.2	7,884 16.0%	77.7	4,012 8.1%	22.3	12,136 24.6%	65.1	49,360 100.0%	58.9
Late Night	2,042 23.3%	5.5	397 4.5%	3.9	4,180 47.7%	23.3	2,151 24.5%	11.6	8,770 100.0%	10.4
TOTAL	\$37,122 44.3%	100.0	\$10,150 12.1%	100.0	\$17,963 21.4%	100.0	\$18,628 22.2%	100.0	\$83,863 100.0%	100.0

NOTE. — The percentage figures above the red percentage figures add up to 100% when read across the chart, the black percentage figures add up to 100% when read down the chart. For example, the percentage figures for daytime announcements should be read as follows: Red — 37.9% of all daytime spot tv buys per announcement. Black — 26.3% of all spot tv announcement buys were during the day. Percentage figures in bottom line represent breakdown of all spot buys by type of buy. Percentage figures in last vertical column represent breakdown of all spot buys by day part (day, night, late night).

AUDIENCE COMPOSITION, SETS-IN-USE BY TIME ZONES

Eastern time zone

Sunday through Saturday nighttime

Time period	Sets-in-use	Men	Women	Children (under 16)	Viewers-per-set
7-11 average	62.7%	35%	44%	21%	2.5
7-8	53.8	31	36	33	2.6
8-10	71.7	34	45	21	2.5
10-11	55.6	42	49	9	2.2

Saturday and Sunday afternoon and evening

Noon-6 p.m.	21.7%	29%	29%	42%	2.7
7-11 p.m.	67.5	37	42	21	2.7

Monday through Friday daytime

7-9	11.2%	17%	35%	48%	2.1
9-11	15.3	7	36	57	1.7
11-1	21.4	15	56	29	1.7
1-3	14.2	15	61	24	1.6
3-5	21.8	13	53	34	1.9
5-7	35.5	19	24	57	2.3

Central time zone

Sunday through Saturday nighttime

7-11 average	59.7%	35%	43%	22%	2.5
7-8	70.7	30	38	32	2.9
8-10	67.2	34	44	22	2.6
10-11	33.8	40	49	11	2.1

Saturday and Sunday afternoon and evening

Noon-6 p.m.	24.3%	32%	32%	36%	2.6
7-11 p.m.	59.5	36	40	24	2.8

Monday through Friday daytime

7-9	16.3%	22%	37%	41%	2.3
9-11	15.6	12	51	37	1.8
11-1	20.5	16	50	34	1.9
1-3	17.4	15	63	22	1.7
3-5	25.4	11	42	47	2.0
5-7	41.9	21	29	50	2.5

Pacific time zone

Sunday through Saturday nighttime

7-11 average	67.8%	37%	43%	20%	2.4
7-8	74.5	34	37	29	2.6
8-10	74.7	35	43	22	2.5
10-11	46.2	41	48	11	2.1

Saturday and Sunday afternoon and evening

Noon-6 p.m.	21.4%	33%	30%	37%	2.5
7-11 p.m.	63.6	39	42	19	2.5

Monday through Friday daytime

7-9	6.6%	8%	41%	51%	1.9
9-11	9.8	10	47	43	1.6
11-1	17.9	12	45	43	1.7
1-3	12.9	14	60	26	1.6
3-5	19.6	12	38	50	2.0
5-7	47.6	20	25	55	2.5

SOURCE: ARB, MARCH 1956. MOUNTAIN ZONE NOT MEASURED.

PORTER

(Continued from page 33)

consumption periods, add up to a strategy which "increases frequency and also surrounds the breakfast and dinner hours with Ogg's sales messages."

The end results of this all-radio schedule—when matched with product goals—would be as follows:

1. Coverage of all housewives, in urban areas, in larger families with middle income and in all age groups. Households would be reached an average of 23 times, with a "reasonably close" match against the market profile.

2. Maximum frequency and seasonal peaking. During the peak five months, Ogg gets 20 broadcasts per week, 10 per week during seven months.

3. Adequate time or space. In network, one and one-half minutes; in spot, one minute. And, in a supplemental newspaper promotion not included in the original budget, 1,000 lines.

4. Maximum efficiency. Estimates for cost-per-1,000 in network, 79¢; in spot, \$1.19; average, 95¢.

5. Dominance in a major medium. Porter says "\$750,000 in radio, 720 million home impressions, a frequency of 10 to 20 per week, would appear to be dominance!"

6. To surround mealtime. Early morning, noontime and late afternoon time periods "accomplish this objective."

Here's why Porter did *not* choose other major media:

Television: "Budget limitations would restrict a tv spot schedule to approximately three daytime minutes per week in the top 50 markets, leaving little or no latitude for seasonal peaking. A shorter commercial length (20 seconds or i.d.'s) is ruled out by copy requirements, so that the advantage of high ratings and or medium are not possible. And Ogg would not have the opportunity to be dominant in tv because of the heavy spending in this medium by competition."

Newspapers: "While newspapers may occupy an important place in Ogg's promotional strategy, the large space required for adequate treatment of Ogg's copy platform precludes the

use of the medium for a sustaining, high frequency advertising program."

Magazines: "The use of sectional editions of store books, and certain split runs in major magazines, would be a possibility. With a larger budget, the former might well be a logical *addition* to the plan presented. However, with high frequency and super efficiency as basic criteria, it was felt that these publications should not replace any radio and water down the dominance attained through concentration in one medium."

Outdoor: "While highly efficient, the multi-reason copy eliminates outdoor from the creative standpoint."

The suggested radio effort would tie in with a Win-A-Kitchen contest, to be announced with the start of increased consumption in both the North and South sales areas. Consumers would send in two labels, with this designed to create "consumer stocking at the beginning of the period of peak consumption. During this period, the promotion would be plugged aggressively on both the network programs and in the spot schedules," said Porter.

Commercial spoofs Ogg

In concluding his all-radio presentation, he submitted the following radio commercial as a bit of creative levity following his serious media presentation.

(BANG OF SHOTGUN) That's how fast . . . you can make a cup of Ogg's Potable! (BANG). JINGLE: Ogg's Potable, Ogg's Potable, it's the magic brew. Ogg's Potable, Ogg's Potable, the flavor comes right through. Ogg's Potable, Ogg's Potable, defies all pure food laws. So easy to make—take an Ogg break, and take a Potable pause.

(SOUND: SLUSHING)

SUNG: Take a Potable pause. (BANG)

That's how fast Ogg's cheerful, frisky flavor turns you into the person you wish you were! Ogg's . . . Potable. This brown-magic brew transforms a crotchety poppa into a purring kitten. Unwinds a housewife's nerves. Sweetens fussy youngsters. Ogg's Potable floats away all the day's cares . . . in one surge of soothing warmth. And no other potable in the world is so easy to make, and yet so teeming with home-simmered flavor. Just slip a heaping spoonful of Ogg's

into a cup of boiling water, and—ahhhh! Drink up! Blended from the secret formula discovered by York Oggs in 1837, jealously guarded by his kinfolk to this day, Ogg's Potable is a fabulous combination of tender, juicy, little mountain ogglets, exotic Chattanooga spices and a light lacing of gunpowder. Winter or summer, steaming or iced. It's the one potable you can brew in seconds—the great brown-magic brew that sends your spirits (BANG BANG BANG) up—up—UP!

DECKINGER

(Continued from page 33)

sumer, to whom taste is important, but to the preparer—the housewife—to whom convenience is important."

2. The marketing characteristics of the product: distribution of consumers by geographical areas and sex, age, socio-economic status and background.

Grey's media strategist in this case keys flexibility by geographic area and by markets. And he chooses daytime tv for the following reasons relating to the marketing characteristics of Product X.

"It reaches the housewife, who is the primary purchasing agent, and it reaches the at-home-in-the-daytime housewife. It does its best job in the bigger families, which I am told are the important ones (for this product), so that it's the housewife in the bigger families who represents my important objective.

"There are daytime programs which have middle and lower income leanings, despite the upscale, income-wise leanings of the medium. I can aim downscale with tv, by getting with the soap operas and whatever programs go that way. This is an urban product, and tv is an urban medium. The product has Anglo-Saxon leanings, and I think I'll find that the Anglo-Saxons will be found more in the medium sized towns."

3. The merchandising characteristics of the product, the method, and agencies of distribution.

"I can only say that television is a very merchandisable medium, and if the right medium happens to be merchandisable, that's fine. In the case of this particular product, which is No. 1 or No. 2 in virtually all its markets,

and which seems to be going ahead. I would guess that merchandisability is not an important factor anyway."

4. The size of the basic investment required to do a significant job in each of the various areas being considered.

This is the starting point in Deckinger's recommendation, he said. "We want to do a good job in any medium used in any given market, before we add on another medium in that market."

That's why his basic recommendation was "a good, strong use" of daytime tv, with "this minimum achieved before we go to evening television and then to radio."

5. The flexibility with which a campaign in each medium can be expanded or contracted.

"Broadcast media allow me a lot of good flexibility. The copy sounded to me like something that requires a minute to tell the story. But I can conceive of doing it in 20 seconds to get bigger ratings—in fact, even in some additional 10-second announcements at the beginning of the season just to remind everybody about this particular potable when they're buying most of this type."

6. The economy with which an audience can be reached.

This is "rather a treacherous area," said the media director.

"To paraphrase an old proverb, we're comparing apricots and tangerines. For what it's worth, we feel happy about the fact that, among the major media, spot daytime tv is about as efficient as you can get. If the choice has to be one or the other, we'd rather that it be among the less expensive per contact than among the more expensive. That way, we don't have to rationalize why we don't care about the cost per contact."

7. Year around effectiveness, or lack of it.

The product is highly seasonal in sales, peaking in the South during warm weather months, in the North during cold weather.

Tv and radio are likewise seasonal, said Deckinger. "The summer months are quite a problem in these media. We would therefore pick up a few extra spots in the summer in the South, when we're trying to emphasize the product there. Seasonality is almost automatic in the North. If I just ran

five commercials all year round, the seasonal nature of the medium would automatically fluctuate with the seasonal variation in my product."

Announcement frequency in the North, therefore, would be intensified in January, February and March and again in October, November and December, when schedules in the South would be at their lowest. Southern schedules, conversely, hit a peak from mid-March to mid-September, when buying stress diminishes in Northern markets.

8. Competitive advertising.

Product X's main competitors are not only out-spending it but out-spending it specifically in the broadcast media. Should the strategy, therefore, be to go into another medium completely? Or to stay in broadcasting?

Deckinger chooses to stick with the latter, because "with good buying I can match my \$750,000 against his \$1 million and come out okay."

"I know that it is often said that if a medium is overcrowded, you might get lost in the shuffle. To some degree, however, the overcrowding actually presents a favorable atmosphere. It creates a situation in which your particular type of product has a chance of succeeding because people are thinking along that line."

"Make your copy and your buying better, and you'll win the battle."

Copy platform is vital

In summarizing the major considerations in his choice of daytime tv as the basic medium, Dr. Deckinger said "the most important single factor is the copy platform, followed—in order—by the marketing characteristics and the size of the basic investment."

As a windup to his presentation in favor of daytime tv for Product X, he showed the analysis which covered "the proper relationship of frequency rate and the impact of advertising."

Frequency, in the first place was adjusted seasonally. In this calculation, he assumed sales were about one-half heavier in season than out of season. He also assumed the same seasonal patterns in North as well as South. His buying plan balances out to this pattern:

An average of five announcements weekly in the North in the winter, four in the summer; three in the South in the winter, six in the summer; making over-all averages of four in the winter

and five in the summer, or four and one-half year-round.

In terms of four-week cumulative or total rating, the schedule delivers "something like a third to a half more home contacts in-season than off-season." And in terms of net coverage—the percentage of homes reached at least once—the box score looks like this: "I get into 11% of all tv homes, which is pretty good when you consider that only about 60% of all tv homes use their set at all on adult programs in a four-week daytime period."

"Market dent" is big

The minimum "market dent," as he puts it, in any one season in four weeks is about 36%, with the maximum, 45%.

The final media "dimension" is frequency, or real repeat contacts on homes reached at all. "This varies from three to almost four times a month, which is excellent for television."

Summing up his recommendations, and the reasoning behind them, Dr. Deckinger re-emphasized the creative factor with the assertion:

"Interpretation of the creative strategy, in 90% of all cases, is the most important factor in media selection."

That media selection encompasses: "Daytime tv, to reach the buying agent in my best families, in a medium that allows my copy strategy its fullest expression."

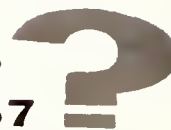
This is supplemented, if possible, "with further demonstration in evening tv for audience extension to the 10% of tv homes—less on target, but still containing at least some potential users—which don't view adult tv in the daytime. This would give additional coverage of the primary market, since at least some of these folk look at tv at night, too."

And, if there's still more money, he'd "add cheap message frequency, particularly at the beginning of the season, with radio. This adds further audience extension through coverage in the 32% of homes in the area which do not have tv sets."

This advertising plan hits "the best target homes. We have good coverage, considering the product is used by 60% of the homes, and our brand averages a 20% share in these 60% of homes. We could do a wonderful business-holding and business-building job on the homes that we reach with the basic plan."

SPONSOR ASKS

What are the biggest trends in spot tv this year, and what is the outlook for 1957



Ed Fitzsimmons, vice president, *Weed Television Corp., New York*

There were many factors contributing to the upsurge in spot tv in 1956.

A most important development was the sensational gain made in the use of feature films for major spot cam-



"features mean family viewing"

paigns. The large-scale release on major studios' quality products, with big-name stars, brought about a tremendous volume of new business in national spot. The huge audiences attracted to feature films—even in late nighttime brought about an extension of "prime time" on many tv stations, making more announcement periods available and saleable. And, feature film viewing means "family viewing"—a factor readily appreciated by timebuyers.

Besides the enhanced merchandising effectiveness, there is now widespread "program status" attached to spot tv. Creativeness in novelty and service in spot reached a new high in 1956. The animated characters and live performers were backed by topflight scripts, resulting in commercials that had definite entertainment value as well as sales impact.

All the achievements of 1956 provide a solid base for an excellent year ahead. We are confident that 1957 will be a topflight year. But the rep's selling job doesn't permit any relaxing in promoting the spot medium.

With the national political year past, there will be a clear road to solid bookings with no preemption problem.

New business and renewals already substantiate the optimism Weed staffers anticipate for 1957.

Marty Nierman, tv sales manager, *Edward Petry & Co., New York*

Perhaps the most significant development during 1956 was the greater use of motion picture packages to supplement network operations. This proved especially effective during the daytime,



"sets-in-use increased"

where in many instances sets-in-use increased and, accordingly, a greater use was made of daytime tv.

The use of films gave the station maneuverability in delivering top attractions to advertisers.

Marginal time came more into demand because of the audience buildup . . . and with the upswing in minute commercials, the movie features gave advertisers a strong program vehicle in which to reach a maximum audience.

All evidence seems to point to an expansion in this field as the newer movie packages take hold.

It seems that 1957 may develop still another area in stations' local programming.

Certainly tv news is now in a position to strike out on its own. News facilities and staffs have improved tremendously. People are more conscious of the news as the international situation continues to boil.

In effect, stations in 1957 will, even more than in the past, go out on their

own to develop properties, either film or local, that will readily identify them to the local viewer. The stations will strengthen their daytime, early and late viewing, giving their audience a more diversified fare.

Frank Pellegrin, vice president, *H-R Television, Inc., New York*

Trends in spot television in 1956 indicate a growing maturity of the medium and the continuation of its rising costs.

In programing and spot buying, 1956 marked the beginning of the big shift to feature film after the long heyday of the half-hour syndicated show. A trend away from i.d. copy and to longer commercials began with tentative approaches to the 90-second spot and to the piggy-back commercial, whereby two products could divide the rising cost of tv advertising.

Timebuyers continued to stay away from uhf in mixed markets, practically putting an end to the dream of inte-



"piggy-back commercials"

grated television and making it almost mandatory for a market to be all uhf or all uhf.

The continued rise of the ABC Television network made it easier in 1956 to secure high-rated network adjacencies in three-station markets.

1957 shows every indication of continuing the upward spiral in number of stations, in total dollar volume and in rising rates, although the latter are beginning to reach a plateau as more markets approach set saturation.

Joseph Bloom, president, Forjoe & Co.,
New York

In 1956, spot tv trends were quite noticeable in the expansion of daytime telecasts. At the same time, the highly crowded conditions prevailing in choice Class A evening time resulted



*"overcrowding
should
diminish"*

in further exploration and development of early and late evening timebuying. In a number of industrial areas, the surveys reflected an increase in late nighttime viewing as factory production went on a two and three-a-day shift basis. As ABC TV network programs improved, and as independent tv programs received support from the release of major feature libraries, a greater flexibility of tv buying resulted.

With the further development of the guaranteed rating, combined with a saturation type plan, the stations with smaller survey ratings were able to make a better sales impression. All in all, 1956 was a year of definite expansion into so-called less important time segments and lower survey rated stations.

For 1957, the competition between "live" network and film shows will continue. The successful competition of independent tv stations using major film studio packages will present a sharp challenge to Class A evening time on the networks. The rating battle will continue, and the advertiser will benefit because of the stronger competition, which produces better tv values. The over-crowded conditions formerly prevailing on network stations should diminish as advertisers discover other and more favorable time periods in different time segments or on other stations than the prefreeze type.

There are some advertisers who would like to stifle competition so that they can control all the top tv time. This is dangerous to a healthy tv industry. For this reason, 1957 is definitely a banner year for breaking the stranglehold as tv stations find better ways to reach and attract audiences without network programs.



ONE WILL DO!

Just one station . . . WBNS Radio . . . will fatten your sales average in Columbus and Central Ohio. WBNS delivers the most listeners . . . twice as many as the next biggest station. The most and also the best. With 28 top Pulse-rated shows, WBNS puts push behind your sales program. To sell Central Ohio . . . you've got to buy WBNS Radio.

CBS FOR CENTRAL OHIO

Ask John Blair

The number one Pulse station
covering 1,573,820 people with
2 Billion Dollars to spend.

WBNS
radio
COLUMBUS, OHIO



there's
something
special
about...



WPOP

Hartford, Connecticut
1410 Kilowatts — 5,000 Watts
ABC — Mutual — Yankee
Represented by
H-R Representatives, Inc.

it's a
TELE-BROADCASTERS
station

TELE-BROADCASTERS, Inc.

41 East 42nd Street

New York 17, N. Y.

MUrray Hill 7-8436

H. Scott Killgore, President

Owners and Operators of

KUDL, Kansas City, Missouri

WPOP, Hartford, Conn.

WKXL, Concord, New Hampshire

WKXV, Knoxville, Tennessee



Mr. Sponsor

E. Archie Mishkin: "hi-fi fanatic"

"If you're going to do something, do it right," says Archie Mishkin, fast-moving young president of Bayuk Cigars.

To Mishkin that statement means work and more work. A CPA and financial man originally, Mishkin feels that he, as top executive of the firm, must have a strong voice in all phases of marketing and advertising of the company's 30 or more products.

"Our emphasis in our radio and tv advertising is upon sports programing," he told SPONSOR. "A man is in a better frame of mind, more receptive to our sales message when he's listening to sports. And we respect this mood by not jolting him out of his chair with our commercials."

Bayuk's commercials, written and produced by Bayuk's agency, Al Paul Lefton in Philadelphia, often feature the very sportscasters



"Tell a man about a cigar right after dinner"

who star in the firm's many spot radio-tv shows throughout Eastern and Northeastern U. S.

"The ideal time to tell a man about a cigar is right after dinner," says Mishkin. "But since we can't always get him at that time because of tight availabilities, we feel he's as receptive later in the evening during a sports program. And wherever we're sponsoring a sportscaster or local personality who can project sincerity, we use live commercials. Otherwise, a direct but relaxed-sell cartoon commercial is what we're most likely to use in tv."

Besides cosponsoring 151 Phillies' baseball games over WIP, Philadelphia in the past year, Bayuk sponsored the Philadelphia Warriors' pro basketball games over WCAU, Philadelphia. Totally, Bayuk sponsored baseball games over six to eight tv and 15 to 20 radio stations. In 1956, Bayuk also sponsored *Meet the Champions*, starring Jack Lescoulie, Saturdays 6:45-7:00 p.m. over a limited,



❖ Christmas List ❖
for CHANNEL 10
(a very good station)

61%*

MORNING
SHARE OF AUDIENCE

54%*

AFTERNOON
SHARE OF AUDIENCE

55%*

EVENING
SHARE OF AUDIENCE

****This Means TOPS in Rochester
Morning, Afternoon and Night***

*LATEST ROCHESTER
PULSE REPORT
OCTOBER 1956

CHANNEL 10

• CBS BASIC • ABC AFFILIATE



OPERATED SHARE TIME BY

WHEC • TV-WVET • TV

ROCHESTER, N. Y.

EVERETT-McKINNEY • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.

DO YOU NEED AN ADVERTISING OR SALES PROMOTION MANAGER?

I am seeking a challenging position with opportunity. I have over 11 years of diversified experience in creative merchandising and advertising; sales promotion; radio station administration; production; management-agency liaison; and writing. If your business (including agency or radio-TV station) needs sound ideas which "sell", please write to Sponsor Magazine, Box 2212, to arrange an interview. Personable, married, 33 years of age, and ambitious. Master of Arts degree. Highest recommendations. Will relocate.

WATCH FOR:

Radio Results

... 29 December

TV Results

... 5 January

Special Film Issue

... 2 February

Move use articles and
use news from

SPONSOR

the weekly magazine TV Radio
advertisers use.

18-station NBC TV network. Of its \$1.3 million budget, well over 50% was in air media.

Mishkin, a tall, heavy-set man of 38, became Bayuk president in 1956. While he grew into the job from a financial background, Mishkin quickly took over the reins in various aspects of marketing. All advertising strategy developed by the agency has to be approved by him, and Mishkin has been known to turn the tables by suggesting a program buy or announcement campaign himself.

"The cigar business is highly competitive," he told SPONSOR. "But it has a vast and insufficiently explored market. We consider any man from 18 to 80 a potential customer."

Despite Bayuk's national distribution, its radio-TV effort is heavily concentrated in the Eastern regions of the country.

"That's where the heavy population centers are," Mishkin told SPONSOR. "And we feel the air media are particularly effective for penetrating those areas."

Sales pattern suggests regional advertising

In 1955 the cigar firm experimented with network programing, sponsored Walter Winchell's newscasts over ABC TV for six months.

"It's difficult to pin down precise sales results," says Mishkin. "But we feel the program did an effective job. On the other hand, cigar companies generally face various regional situations, with sales differing tremendously between one area and another. Therefore we've found that pinpointed spot buys or regional networks may be more effective for us."

With its estimated \$45 million volume in 1956, Bayuk ranks second in the industry, according to Mishkin, behind Consolidated Cigars and approximately on a par with General Cigars. Bayuk has been riding a prosperity wave, with sales rising 28% in 1955 from \$34.5 million to \$44.3 million. While aggressive advertising policies have been a factor, the company's growth must also be attributed to the purchase of two other brands of cigars, Royalist and John Ruskin.

In discussing Bayuk's future, Mishkin said, "It will be my principal aim to see that Bayuk Cigars earns an equitable return on the \$21 million which our stockholders have invested."

When ambitious young Archie Mishkin began planning his career 20 years ago as a New York schoolboy, he had no thoughts of a tobacco career. At 21, Mishkin, the son of Polish immigrant parents, became a full-fledged certified public accountant.

"I always thought that CPA work would be a stepping stone to general business activity, which actually suits my temperament better than juggling figures."

From doing tax work for a Cuba leaf tobacco company, Mishkin quickly rose into sales and administrative work. In 1955 he was appointed v.p. and treasurer of Bayuk Cigars, shortly thereafter became executive v.p. and in October 1956, president.

Despite the frantic business pace, Mishkin finds lots of time to spend with his wife and their two small children in Merion, a suburb of Philadelphia. Mishkin describes himself as an avid reader of non-fiction and as a "high-fi fanatic."

"I'm even intense about my hobbies," he told SPONSOR, drumming rapidly on the telephone dial while his thoughts moved on to the problems at hand.

"We're planning our 1957 advertising right now," he said. "Radio and tv will continue to be important to us."

NEW AND RENEW

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
John F. Astengo	Robinson-Hannagan, special pub rel prog	Ted Bates, Hy, publicity & merch
Elias B. Baker	Carl S. Brown, NY, vp, acct super	Same, exec vp
J. Lawrence Barnard	Carl S. Brown, NY, merch dir	Same, vp
George B. Bogart	Calkins & Holden, Chi	Same, office mgr
Walter Bowe	SSCGB, NY, timebuyer	Same, associate media dir
Vera Brennan	Scheidler, Beck & Werner, NY, dir timebuying dept	SSCGB, NY, media dept
George T. Carroll	Bresnick Co, Boston, dir media-research	Same, vp mkting & sls devel
John B. Gunter		Gardner Advertising, St. Louis, acct exec
Harry Hess	CBS, NY, super b'cast film operations	DFS, NY, admin asst to vp chg r-tv commercial prod
Richard Irwin	Ruthrauff & Ryan, Chi, acct exec	Same, vp
Stuart D. Ludlum	C. J. LaRoche, Beverly Hills, office mgr	Same, also vp
Phillip Luttinger	Richard Manville, NY, dir research	Bresnick Co, Boston, dir media-research
R. Douglas MacNamee	Ruthrauff & Ryan, NY, dir r-tv copy	Same, vp
James A. Mount	KGW, Portland, Ore, gen mgr	Pacific National Advertising, Portland, Ore, dir sls prom
Tom O'Dea	William Esty, NY, timebuyer	SSCGB, NY, media dept
Martin Oechsner	Ruthrauff & Ryan, NY, vp	DCSGS, NY, vp, acct exec
Norman S. Passman		Emil Mogul, NY, sls analysis
David E. Robinson	C. J. LaRoche, NY, research dir	Same, also vp
Melvin H. Ross	DFS, NY, asst project dir	Emil Mogul, NY, research
Eleanor Jane Schiavone	Lavenson Bureau, Phila, spacebuyer	Same, asst media dir
Tom Slater	Fuller & Smith & Ross, Cleve, dir tv-r films, western div	Same, vp
John W. Spellman, Jr.	BBDO, Boston	Bresnick Co, Boston, mkting & sls devel
Sven Thornblad	Hicks & Greist, vp, dir pub rel	Sven Thornblad Sales Engineering, NY, head
Florence Ward	Horace N. Stovin, Winnipeg	S. W. Caldwell, Vancouver, Vancouver rep
Ruth West	C. J. LaRoche, NY, copy super	Same, also vp

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Murray Benson	Martin Stone Associates, merch dir	CBS Tv Enterprises, NY, sls mgr
Emil Bergdolt	WKRC, Cinn, film buyer & sls exec	WLW, Cinn, tv sls
Michael Boland	ABC, NY, cost control unit	Same, asst treasurer
Nick Bolton	Katz, Chi, radio sls rep	WNAX, Yankton, S.D., comm mgr
John T. Clayton	WHEC, Rochester, NY, dir women's progs	WHLI, Hempstead, NY, dir public affairs
Dorothy Cotton	California National Productions, NY, bus mgr-merch & theatrical divs	Same, publicity & prom dir
Franklin C. Ellis	WAVE, Louisville, acct exec	Same, mgr bus affairs
Todd R. Gaulocher	ABC, NY, chief accountant	WLW, Cinn, acct exec NY office
J. Russell Gavin	McC-E, NY, tv acct exec	Same, asst treasurer
Jerry Harrison	Edward Petry, dir research-prom-sls devel	Ziv Tv, NY, nat sls
James C. Hirsch	storer B'casting, vp	TvB, NY, nat sls
Richard E. Jones	Rogers & Smith, Chi, tv dept	KELP (radio)-KILT (tv), El Paso, gen mgr
Jerry Kirby	ABC, NY, vp chg tv programing & tal	Ziv Tv, Chi, nat sls
Robert F. Levine	Johnson-Lieber, Portland, Ore, accts, Merch, sls	NBC, NY, vp, tv net prog dept
Robert A. Lovelien	CBS-TV, NY, acct exec spot sls	KGW-TV, Portland, Ore., merch mgr
Anton J. Moe	WKNB-TV, New Britain, Conn, local sls mgr	WGBI-TV, Scranton, Pa, gen sls mgr
Erwin Needles		Same, also dir tv sls
Peter E. Pool	KTNT-TV, Seattle-Tacoma, chief eng	Ivy Network Corp, New Haven, gen mgr
Max Rice	Henri, Hurst & McDonald, Chi, radio-tv dir	Same, asst mgr
James Shaw	Ziv Tv, nat acct exec	Ziv Tv, Chi, regional sls mgr-nat sls
John F. Sloan	Dow Chem, Alberta, B.C.	WPAT, Paterson, NJ, vp & dir sls
Jack Thomas	KOA-TV, Denver, prog mgr	CKNW, New Westminster, local sls
C. Van Haaften	WTTG-TV, Wash, D.C., nat sls mgr	KATU, Casper, Wy, gen mgr
Perry Walters	ounders Corp, nat sls mgr WTAC, Flint, Mich	WGMS, Wash, D.C., sls mgr
Thomas J. Warner		Same, NY, nat sls mgr b'cast div

SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph H. Bagley	Cerber Baby Foods, vp, gen sls mgr	Same, vp chg mkting
James M. Boohecker	Lehn & Fink, gen mgr Dorothy Gray	Same, also vp
Paul Carey	Lehn & Fink, gen mgr Tussey	Same, also vp
Donald W. Flint	Aluminum Cooking Utensil Co, foil sls div	Same, asst nat sls mgr, Alcoa Wrap sls div
William A. Fox	Mead Johnson, asst vp Pabulum Products Div	B. T. Babbit, nat field sls mgr
Harlow G. Harris	Pabst Brewing, western region gen sls mgr	Same, nat gen sls mgr
John J. Kane	Hutchins Advertising, acct exec	Philco Corp Radio Div, advtng-sls prom mgr
Stanley Lewis	Bon Ami, vp, gen sls mgr	Lever Bros, product mgr—Lever Div
Lawrence L. Moore	Pabst Brewing, off-premise merch mgr—Blue Ribbon	Same, brand mgr—Sparkling Bev & Hoffman Bev
Edmund W. Morris	Bristol-Myers, advtng brand mgr	Lever Bros, product mgr—Pepsodent Div
Mario Piazzolla, Esq.	Law clerk of Hon Thomas J. Clary, US Dist Judge	V. La Rosa & Sons, gen counsel, asst to vp
Henry E. Picard	San Francisco Brewing, exec vp, gen mgr	Same, pres
Robert K. Rogers	Pabst Brewing, asst brand mgr—Blue Ribbon	Same, brand mgr—Blue Ribbon, Andeker
Edward H. Schram	Pabst Brewing, LA advtng mgr—Eastside Old Tap	Same, brand mgr—Eastside Old Tap
Arnold J. Winograd	Pabst Brewing, advtng mgr—Sparkling Bev div	Same, brand mgr—Old Tankard Ale, industrial products
Fred C. Yeakey	Gerber Baby Foods, asst gen sls mgr	Same, gen sls mgr

Ready To Promote Your Station...

Through circumstances beyond his control, this soundly experienced, imaginative, go-getting promotion man is available NOW for your radio and/or TV station.

- 12 years experience in broadcast promotion, publicity, merchandising.
- Respected broadcast references furnished.
- Outstanding record of results.
- Free to re-locate anywhere.

When you see his record, you'll know he's your man!

Box 1222
SPONSOR

40 East 49th St., New York 17, N. Y.

K P R S

is the KEY to
Kansas City's 127,600
Negro Market



The ONLY station in the rich Kansas City Metropolitan area beamed exclusively to the Negro Market...

⋮
K P R S

1000 W. — 1590 KC.

Kansas City, Missouri

Represented nationally by
John E. Pearson Co.

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

TREND OF THE WEEK: Buying pattern for many new products is to start out with heavy schedules in limited geographic areas, solidify distribution and dealer-consumer relations, then move on to new areas until the entire country has been covered. Typical case is P&G's new Comet (see below).

Carter Products, New York, moves into some 150 markets next month with a spot tv campaign which includes minutes and 10- and 15-minute sports shows running simultaneously where programs are available. Client's end-of-the-year bump-up schedule will continue for 13 weeks, with all buys in nighttime periods to reach a male audience. Commercials are on film. Buying has not been completed. Agency: SSC&B, New York. Buyer: Tom Odea.

Procter & Gamble, Cincinnati, for its new Comet cleaner, has just completed buying its first "expansion" of its current spot schedule into new areas. The second addition of markets is anticipated for early spring, but details as to cities and frequency have not been finalized. Total number of markets is expected to be more than 100, contrasted with the current line-up of 50-plus. Filmed minutes and 20's will be used during all hours of the telecast schedule, with daily frequency. Agency: Compton, New York. Buyer: Bob Liddel.

W. F. Young, Inc., Springfield, Mass., for its Absorbine, Jr., launches a drive 1 January in 17 tv markets with filmed announcements at the rate of two weekly in prime time periods. Tv budget has been increased substantially, and schedules are for a full 52 weeks. Buying is completed. Agency: J. Walter Thompson, New York. Buyer: Frank Marshall.

The Welch Grape Juice Co., Westfield, N. Y., will consider within the next month the possibility of using spot tv in the spring for its frozen grape juice, as was done this past year. If spring push is decided on, buying would take place in late February or March, with drive patterned to Welch's unique fiscal year, September through August, which matches the grape crop year. Agency: Richard Manoff, New York. Buyer: Miss Lee Oakes.

RADIO BUYS

TREND OF THE WEEK: Some clients are able to devise special media tests which can show them, in quick order, whether advertising has sought-after effect. It's easier, of course, with product which has such direct pull as Dance Guild (see below).

Dance Guild of America, New York, which sells a new home instruction dance course, begins a two-market test of radio 7 January

with a total of 30 announcements. Results of the short-range test in New York and Philadelphia will determine future expansion to other markets and media to be used. Agency: Friend-Reiss Advertising, New York. Buyer: Ed Ratner.

Doeskin Products, Inc., New York, through Harry B. Cohen agency, same city, is adding some radio markets regionally for its Doeskin facial tissues. Client buys combination of radio and tv in major metro areas. Buying is completed. Buyer: Bernie Singer.

Shulton, Inc., New York, for its Old Spice line and some 10 different products, is buying 52-week schedules in a selected group of some 16 to 20 major metropolitan areas. Minute transcribed announcements, featuring the Old Spice jingle, will be slotted at the rate of from five to 12 times weekly, with one product featured in each commercial. Client prefers Monday through Friday, with rotation between early morning and late afternoon time segments. Shulton may add spot tv later in the year. Agency: Wesley Associates, New York. Buyer: Joseph Knap.

RADIO AND TV BUYS

TREND OF THE WEEK: Buyers often attempt to broaden their media reach by using both of the broadcast media in the same markets. Carbona and its new testing pattern (see below) illustrate hoped-for gain of extended reach and additional impact.

American Tobacco Co., New York, winds up its national introduction of the new Hit Parade cigarettes with a final market push starting early January. Additional market line-up: 70 in tv and 30 in radio. Frequencies and durations vary according to local market needs. Agency: BBDO, New York. Buyer: Hope Martinez.

Bristol-Myers, New York, will move into 30 markets in the Southeast and Southwest throughout the month of January for Bufferin. Most of the markets will be radio only, but a few tv areas will be interspersed. Radio pattern: live and transcribed minutes in early-morning time at a saturation rate. Durations of contracts vary, with some long-term. Buying is incomplete. Agency: Young & Rubicam, New York. Buyer: Seymour Dranteh.

Carbona Products Co., Long Island City, is checking availabilities in both radio and tv in a few selected cities East, South, West and in New England. The plan: a media test, starting in January, of two or three months' duration. Results will determine whether the account will use broadcast media and expand advertising on a market-by-market basis. Although Carbona has national distribution for its cleaning fluid, soapless lather (for rugs and upholstery) and Wall-Wipe, it has pretty much limited its broadcast advertising to the New York area. Test precedes the annual spring cleaning season, which starts in March and April. Agency which just took over the account is Reach, Yates & Mattoon, New York. Buyer: Ted Okon.

J. H. Filbert Co., Baltimore, Md., for Mrs. Filbert's margarine, is checking into the possibility of moving into 25 radio and 25 tv markets after the first of the year. Its previous broadcast pattern: early-year start with saturation campaigns eight to 10 weeks long. Agency: SSCB. Buyer: Tom Odea.



2 heads are
better than one
...IN BUFFALO

WGR-TV
BUFFALO

Basic ABC

National Representatives

PETERS, GRIFFIN, WOODWARD, INC.

You can't cover
America
without

MONTANA

The Continental
Divide Station

KXLF-TV4

Metropolitan Montana



Top power 1 and 1/2
miles in the sky.

TV RESULTS

NEW CAR DEALERS

SPONSOR: Ford Corner

AGENCY: Direct

Capsule case history: "The greatest automobile salesman we've ever met"—Ford Corner's jubilant reaction to the success of their campaign on WMUR-TV. Ford Corner, Manchester, N. H., became New England's "largest" Ford dealer after its introduction of tv advertising. This dealer had been selling about 40 cars a month. Television advertising was then begun, bringing a tremendous expansion in sales. A total of 155 new Fords were sold during the first month of tv advertising, 215 the next month and more than 115 during the third month which was a September and which tends to be a slack month for dealers since customers are inclined to wait for new models. Even so, in September Ford Corner had to buy up cars from other New England Ford dealers to keep up with the largely tv-inspired rush. Ford Corner sponsors two WMUR-TV programs; *Greatest Fights of the Century*, Wednesday night, and *Hum and Strum*, aired from 7:00-7:15 p.m. three times a week, along with special events and saturation spot schedules. Tv expenditures averaged \$500 per week. WMUR-TV, Manchester, N. H.

PROGRAM: *Greatest Fights of the Century*, *Hum and Strum*, Special events, Announcements

PAINT

SPONSOR: Wollner's Paint & Hardware

AGENCY: Direct

Capsule case history: Wollner's paint and wallpaper store in Zanesville, O., chose television as the best means available for the introduction of a new paint product. The new paint line was not only new to Wollner's but was also new to the Zanesville area. Its predecessor, which was being dropped, had the advantage of being a highly advertised national brand so that Wollner's wanted to advertise the new line in the most dramatic way possible. Television was chosen as the best medium and one minute announcements were purchased over a three day period running from Wednesday to Friday. The mid-week schedule was deliberately chosen in order to reach viewers when they still would have time to stock up for week-end painting. The participations purchased on the *Denny Taylor Show* cost Wollner's just \$60 and was the only advertising used. According to the Wollner's, 201 sales totaling \$924 resulted from the tv promotion. Success of the paint promotion has convinced Wollner's to really go into television with seasonal announcements and a year 'round half-hour film show. WHIZ-TV, Zanesville, Ohio

PROGRAM: Announcements

FARM MACHINERY

SPONSOR: E. A. Martin Machinery Co.

AGENCY: Direct

Capsule case history: The E. A. Martin Machinery Co., located in Springfield, Mo., wanted to test television as a medium for selling Caterpillar Cat type tractors and related farm machinery to farmers and contractors in the Ozarks. With the idea of a "service" type program in mind, the firm bought a 5-minute weather forecast on KTTS-TV at 5:55 p.m. on Mondays, Wednesdays and Fridays for a 13-week test period. Shortly after broadcast of the company's commercials had begun, a small contractor from Laquey, Mo.—about 85 miles north of Springfield—came into the Martin showroom. Both president E. A. Martin and sales manager Don Johnston were amazed when the contractor came right out and said . . . "I'll take that Caterpillar D4 you had on your weather show last night." The sale of more than \$6,000 worth of farm machinery without a demonstration gave the advertiser excellent proof of television's ability to sell their product, and the sponsor renewed its contract with KTTS-TV well before the expiration date of the test run. Cost of weather program is \$166.95 per week. KTTS-TV, Springfield, Mo.

PROGRAM: Weather Show

FINANCIAL INSTITUTIONS

SPONSOR: Gr. Louisville Fed. S. & L. Assn.

AGENCY: Direct

Capsule case history: Last October, Greater Louisville First Federal Savings & Loan Association announced that it had accumulated resources totaling \$81,350,000. This figure represents a \$46,750,000 growth in resources since 1950. Greater Louisville has been using television advertising consistently for the past 7 years and Gustav Flexner, executive v.p., attributes a great portion of the firm's growth to its use of tv. The organization chose tv because it believes that this medium can best bring the salesman "in person" into the home where sales messages can reach people while they are at ease. The firm began broadcasting commercials on WAVE-TV in Nov. 1948 and in March 1950 WHAS-TV was added. On WAVE-TV the sponsor has a five-minute weathercast at 6 p.m. Monday through Friday plus a one-minute weather spot Sundays at 6 p.m. A minute spot is also used each morning in *Today*. On WHAS-TV, the firm uses a ten-minute news program aired nightly at 10:30. Because of its proven effectiveness, 60% of a total ad budget of over \$250,000 is currently invested in television. WAVE-TV, Louisville

PROGRAM: *Today*, Weather, News, Special events, Announcements

KAKE-TV IS FIRST*

IN WICHITA, KANSAS
A 3-STATION VHF MARKET

STATION SHARE OF SETS-IN-USE SUMMARY*

SIGN-ON TO SIGN-OFF	STATION "B"	KAKE-TV (ABC)	STATION "C"
	26.8	40.3	36.5

* NOVEMBER 1956 ARB

ALSO...

3 OF THE TOP **5** NETWORK SHOWS

4 OF THE TOP **5** SYNDICATED FILM SHOWS

5 OF THE TOP **5** MULTIWEEKLY SHOWS

KAKE-TV *Channel 10*

Wichita, Kansas

1500 N. WEST ST.
Whitehall 3-4221



Represented by
The Katz Agency

News and Idea **WRAP-UP**

ADVERTISERS

Flav-R-Straws' whopping big Christmas tv party will last all Christmas day. From 9 a.m. to 6 p.m. the company will sponsor a holiday cartoon show on WABD in New York. Nine hours of prizes, animated cartoons, and fun with 2,000 children are planned.

The children are orphans who will sit in the studio at a big party table loaded with ice cream, cake, milk—and Flav-R-Straws, of course. Another studio will accommodate more children and the kids will take turns on camera.

Flav-R-Straws has also thought up some clever merchandising ideas to go along with their super cartoon show. A contest is now in progress with notices in super markets telling youngsters to send in Flav-R-Straws boxes for prizes that will be given on the show. Drawings will be held throughout the day for 500 toys and games. Also, the super markets have been invited to go in for coop sponsorship of the show. Flav-R-Straws says the response from the big stores has been terrific.

Prudential Insurance Company's stereophonic telecasts combining the audio of radio and the video of tv have met with great enthusiasm according to KTVT and KDYL. Salt Lake City. Prudential asked viewers

to place their radio sets six feet to the right of their tv sets and tune both at equal volume. Previous use of the novel programing innovation in Los Angeles also brought a flood of "give us more" letters.

Distant buy Indian Lakes Estates of Florida has bought the *Frontier* series way up in Washington, D. C. on station WTOP-TV . . . **American Motors** has produced five one-minute spots for dealer use. The announcements highlight the Rambler and provide 10 seconds for dealer identification . . . **Slenderella turned over all of last week's radio time** to the National Tuberculosis Association for the annual Christmas Seal drive. The musical theme ordinarily used by Slenderella will be the only sponsor identification.

Burgermeister Brewing Corp. will be the new corporate title for San Francisco Brewing Corp. beginning 1 January . . . **Lawrence Welk is working for Dodge on radio too.** RCA reports sales of the *New Lawrence Welk Show* are going to Dodge dealers by more than a 50% plurality. . . Closed Circuit Telecasting System, New York, is offering six-by-eight-foot color tv service to advertisers.

The Magazine Advertising Bureau has released its final dollar figures for national media in 1955. The figures cover only advertisers

spending \$25,000 or more for the year. Magazines—\$601,032,000. Newspapers—\$512,458,000. Network tv—\$406,237,000. Network radio—\$104,173,000.

Figures show network tv up \$87,390,000 as compared to the year before and network radio down \$26,458,000 as compared to 1954.

AGENCIES

Emil Mogul Co. is repeating its novel contest idea in behalf of Manischewitz Kosher Wines again this year. Disk jockeys and station announcers are sending in tapes of their best delivery on the wine commercials. The "most original," "best-selling" and "most personable" deliveries of "Man, oh Manischewitz!" will receive prizes, watches, and money clips.

Entries must be sent in by 15 January to Murray Gross at the Mogul agency, 625 Madison Ave., New York 22, N.Y. (SPONSOR'S Bill Miksch is one of the judges, by the way.)

New agency appointments: Bryan Houston, N.Y., for two new (and undisclosed) products of the Whitehall Pharmacal Co. . . Brisacher Wheeler, San Francisco, division of Cunningham & Walsh for Stokely-Van Camp's Stokely's Finest Frozen Foods as of 1 January. Brisacher Wheeler has



TV STATIONS: The third largest tower is now the longest. WMT-TV, Cedar Rapids, Ia., brand new tower felled by high winds



RADIO STATIONS: KMA, Shenandoah, Ia., helps organize farmers to combat drought. First mass meeting in studio auditorium



REPS: Christmas dolls representing am-tv listeners held by NBC Spot Sales director, Jack Reber. They are gifts for ad execs



a



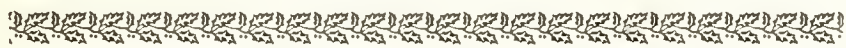
very



merry



christmas



and



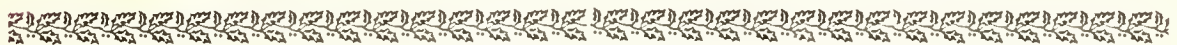
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happy



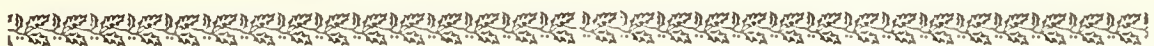
new



year



from



SPONSOR

handled Stokley's PictSweet products for eight years. The addition of the Finest business brings all Stokely-Van Camp frozen food advertising to the agency. . . . Robert Otto & Co., New York, has been appointed agency for the Formica Corporation's 1957 campaign. Television will be used. . . . Sam McDaniel & Sons, Inc., packers of Bunker Hill canned meat products, has appointed Cargill & Wilson of Richmond, Va., to handle its advertising. The meat company uses spot tv and programs for most of its advertising. . . . Hixson & Jorgensen is establishing a service office in San Diego to handle advertising for the Convair Division of General Dynamics Corp. in its employment recruitment drive in California starting 15 January. Radio will be used.

REPS

Frank M. Headley, president of H-R Representatives and H-R Television, has been elected president of the Stations Representatives Association at the organization's annual meeting. **Adam J. Young Jr.**, president of Adam

Young Inc. is the retiring SRA president.

The **Katz Agency** has instituted a series of data sheets for its sales staff which summarizes the findings of the current tv Nielsen Coverage Service. Katz's experience with salesmen, and particularly in tv, is that they are not familiar with the reports. Sheets will enable its salesmen to clearly define Nielsen for subscribers among Katz-represented stations.

Sheets will contain a summary table for stations in a given market with total coverage figure for monthly, weekly, daytime, and nighttime, and provide a county by county tabulation of total tv homes and monthly coverage for all stations in an area.

Edward L. Petry & Co., Inc., now represents both WGN-Radio and WGN-TV in an expanded area. Previously, Petry represented the stations only in 11 western states.

NBC Spot Sales in its usual gay abandon holiday spirit, is sending agency executives two colorful throw-pillow dolls— one holding a symbolic

portable radio and the other a portable television receiver. . . . **Pan American Broadcasting Co.** ordered cancellation of its seasonal greeting cards and is contributing the cost of the cards and mailing to the Red Cross for Hungarian Relief.

ASSOCIATIONS

The **National Council of Disc Jockeys for Public Service** is sending a nine man team to Vienna to survey the Hungarian refugee situation. This is the first step in preparations for a nationwide drive by 1500 disc jockeys to enlist teen-agers' help for the refugees. The Council is working in association with CARE on the project.

Disc jockeys making the trip include: **Al Jarvis**, KFWB, Hollywood; **Bill McLean**, WEIE, Cleveland; **Bob Clayton**, WHDH, Boston; **Don McLeod**, WJBK, Detroit; **Paul Berlin**, KNUZ, Houston; **Art Palan**, KDKA, Pittsburgh; **Murray Kaufman**, WMCA, N. Y., and **Buddy Dean**, WITH, Baltimore.

American Women in Radio and Television will hold their first Southern Area Conference in Atlanta on 19 January. The meet is sponsored by the Atlanta Chapter and will be held at the Georgian Terrace Hotel. **Ellen Evans**, general chairman of the Southern Area Conference, **Mary Jane Parker**, president of the Atlanta Chapter, and **Edith Ford**, national vice president, are among members in charge of the planning stage.

Oliver Treyz, vice president in charge of television at ABC TV, has

season's greetings



To all our clients, suppliers and friends and looking forward to another year of your wonderful cooperation.

ATV FILM PRODUCTIONS, INC.

35-01 Northern Boulevard

L.I.C. 1, N.Y.

EXeter 2-4949

MICKEY SCHWARZ AND ALL HIS EMPLOYEES

More People are
Looking **MORE**
at **WABT**
BIRMINGHAM
Alabama's Best in Television
BLAIR-TV

been appointed to the television board of directors of the NARTB. . . . NARTB's second annual Conference of State Association Presidents has invited the presidents of 47 State Broadcaster Associations to attend the meetings to be held 21-22 February at the Mayflower Hotel in Washington, D. C. Westinghouse played no favorites at the RTES annual Christmas party last week — its prizes of two portable 14-inch tv sets were won by CBS' Bruce Bryant and NBC's Martin Harrison. The grand prize of a RCA color set was won by Kenneth Hance of KSTP, St. Paul.

TV STATIONS

Popcorn now selling tv movies. WHCT, Hartford, recently came up with a natural—had six pretty girls standing on street corners giving away bags of popcorn plus plugs for their newly acquired MGM feature package.

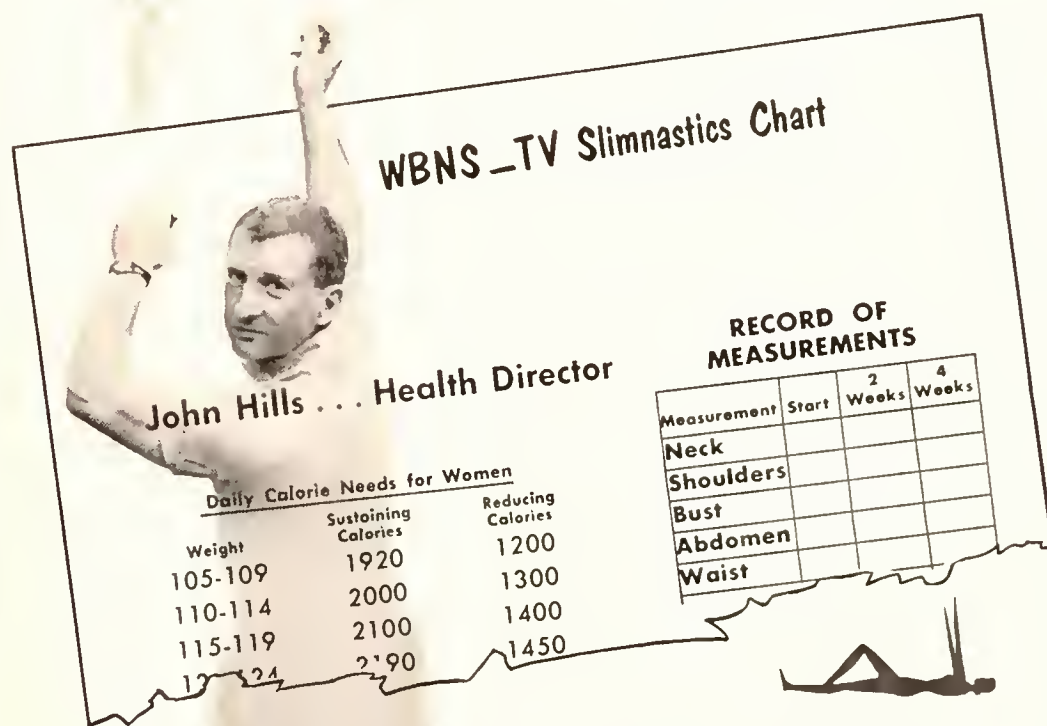
Another promotion stunt coinciding with the popcorn giveaway bagged great results. The station circulated, by word of mouth only, a "blind" telephone number. Dialers who managed to get connected were told by "Pierre" (in heavy French accents) to tune to Channel 18's two feature film shows. The telephone company estimates that around 25,000 people tried to dial the number, but the 10 trunk lines hired by the station were unable to carry the load. So much interest was shown in "Pierre" that WHCT scheduled a special show to reveal his real identity.

Addition promotion included tv announcements, over 150 newspaper ads and 21 radio spots per week. The promotion campaign will continue for 13 weeks.

KTRK-TV, Houston, has 65 super markets signed for its merchandising plan. The plan works this way: (1) A client is eligible when he takes a minimum contract of 13 weeks at \$350 per week on the station. (2) For this his product receives the plus of 30 lighted displays in any of the 65 super markets, a dealer letter to over 100 retail grocery outlets, station lobby display, campaign reports and personal appearances of KTRK-TV stars.

Noel New England, on-screen Christmas Card from WNAC-TV, Boston, will again be sponsored by Salada Tea this year. The station's camera crew

18,000 PARTICIPANTS



Here's a real "Participation Show." Every weekday, 9:45-10 a.m. Mid-Ohio homemakers really participate when John Hills' "Slimnastics" takes over the WBNS-TV audience. Specifically more than 18,000 women viewers are already using "Slimnastics Charts" every day, and the requests keep pouring in. "Slimnastics" is based on the belief that everyone is interested in looking better, feeling better, and performing life's tasks more efficiently with less fatigue. Audience response has proved Health Director John Hills' belief more than correct.

The tremendous popularity of his "Slimnastics" Show has made John Hills the No. 1 health counsellor in Mid-Ohio, and keeps him busy filling personal appearance requests throughout the area.

Check your Blair TV man now for "Slimnastics" participation availabilities.



WBNS-TV

channel 10 • columbus, ohio

CBS-TV Network . . . Affiliated with Columbus Dispatch . . . General Sales Office: 33 N. High St.
REPRESENTED BY BLAIR TV

travels over the northeast region filming people and winter scenes. . . . **WCAU-TV** will start "live" color-casting on New Year's Day. First program will be Philadelphia's colorful Mummers' Parade.

CBS last week came to the rescue of an NBC station. It happened like this when KOMO-TV's Sylvania award got sidetracked in the Christmas mail rush. CBS in Hollywood sent its own Sylvania award to the Seattle station in time for the governor of Washington to use it in a presentation ceremony. . . . **Connecticut servicemen stationed in Europe** will be seen on WKNB-TV, West Hartford, delivering filmed Christmas greetings to their families. . . . **KFMB-TV, San Diego, in a ditto good-will move** for Navy personnel serving in the Pacific.

Tv applications: Between 3 December and 15 December two stations received construction permits and five applications for new stations were filed. Construction permits include: Kaiser Hawaiian Village for Channel 13, Honolulu's permit allows 12.9 kw visual, Radio Station WSOC, Inc. for Channel 9, Charlotte, N. C., permit allows 316 kw visual.

Applications include: Arthur W. Schwieder, Idaho Falls, Ida., for Channel 6, Butte, 6.4 kw visual, with tower 3,170 feet above average terrain, plant \$161,091, yearly operating cost \$175,000; Copper Broadcasting, Butte, for Channel 6, 66.072 kw visual, with tower 100 feet above average terrain, plant \$260,521, and yearly operating cost \$260,000; Southwest Broadcasting for Channel 8, Elk City, Okla., 14.86 kw visual, with tower 123 feet above average terrain, plant \$55,537, yearly operating cost \$70,000; Eastern States Broadcasting for Channel 6, New Bedford, Mass., 100 kw visual, with tower 1,000 feet above average terrain, plant \$582,180, yearly operating cost \$565,000; Grande Ronde Television (Robert S. & W. Donald McCaw) for Channel 13, La Grande, Ore., 15.6 kw visual, with tower 1,934 feet above average terrain, plant \$67,300, yearly operating cost \$60,000.

Thirty thousand children in the New York area have entered WPX's *Popeye* drawing contest. . . . **WFRV-TV, Green Bay** has begun broadcasting from its new tower—height is 1,165 feet above average terrain and is said to be the highest in Wisconsin.

RADIO STATIONS

KMA and the rainmakers . . . early this year when a near-drought threatened in the area around KMA, Shenandoah, Ia., the station's farm service department went into action. Merrill Langfitt, farm service director, and his associate, Jack Gowing, set up a mass meeting in KMA's auditorium to discuss the lack of moisture problem.

Over 250 farm leaders attended the confab and decided on a cloud-seeding program. Experts from Irving P. Krick Weather Modification Division were on hand to tell what could be done. KMA points out that the station helped organize the farmers but that the farmers took over from there.

Nine counties participated in the program—seven in Iowa and two in Missouri. Over two and a half million acres were included.

KMA kept the farmers up-to-date on the project through daily reports from Krick "weather central" in Denver. These reports told what cloud seeding operations were being carried out, and what opportunities the future weather patterns held. Four months after the operation began, Merrill Langfitt went into the field and checked on results. His preliminary findings showed "a little over five inches of extra rain this year," because of the cloud seeding project.

WARL's promotion idea at work—the Arlington, Virginia station is passing out red and silver WARL reflecting bumper stickers . . . and station personnel are authorized to stop motorists displaying the tags and give them free passes to motion picture theatres. . . .

Network tv has nothing on local radio sections when it comes to dishing out lots of money. KLF, Dallas, has just finished a treasure hunt promotion with a \$50,000 check as prize. Less than seven hours before the contest deadline the check was found and the prize claimed.

KYW has put its facilities at the complete disposal of the United Hungarian Societies of Cleveland. With 5,000 refugee families expected in the area, the station will serve as an information center, give out news, make announcements, and help refugees get in touch with friends and relatives. . . . Boston's WTAO is

changing to a new programming format built around the "Favorite Fifty" records of the week and strong personality disc jockey team. . . . WPAT, Paterson is reviving FM broadcasting and expects that WPAT-FM will be on the air with a full-time schedule by the first of the year.

NETWORKS

Notes on NBC's 30th Anniversary: Robert W. Sarnoff announcement that in the upcoming year NBC will institute live programming for educational tv stations on a nationwide basis brought enthusiastic reaction from educators. The NBC president also stated programs will be given free of charge to educational stations and that \$300,000 has been put aside for the project.

Educational programs will be telecast during afternoon times which do not conflict with NBC TV's regular schedule.

Other highlights of Sarnoff's talk: the implications of feature film (as reported in SPONSOR SCOPE 15 December) and his remarks that it could "change the entire character and scope of television if it is not thoughtfully assessed by broadcasters in long-range terms."

Programming changes outlined at the NBC anniversary celebrations in Miami touched on the new format for *Tonight* which will feature five syndicated columnists operating from New York, Chicago and Los Angeles and be "a combination of *Wide Wide World* and *Today*." Another plan under way is to change the Monday through Friday 7:30-8 p.m. (EST) music-news segments.

Six NBC radio affiliates that have earned their 30-year stripes also received Awards of Merit plaques. They were: WJAR, Providence; WWJ, Detroit; WTIC, Hartford; KSD, St. Louis; WCSH, Portland, Me.; and WDAF, Kansas City, Mo.

ABC TV vice president, Oliver Treyz, commenting on Robert W. Sarnoff's remark that, "three-network competition can only add to the overall strength of our medium," said that ABC is pleased and looks forward to aiding both NBC and CBS for the common good of the industry.

At presstime (and too late to show on SPONSOR's Comparagraph, page 35) CBS TV announces a title change

for the quiz show replacing *Herb Shriner Show* Tuesday 9-9:30 p.m. Formerly *Nothing But the Truth* the new title will be *To Tell the Truth*. . . . **It's getting to be a habit at ABC**—another big chunk of business for the morning radio block. Bristol-Myers, Ex-Lax and Life Savers-Beech Nut are among those signing for over \$1 million in new contracts. . . . **Blondie** will be the replacement for the *Walter Winchell Show* on NBC TV Friday nights at 8:30. Toni will sponsor alternate weeks.

FILM

Shooting a telefilm series on location can boost the cost of a 39-episode series at least \$500,000.

This is the estimate of William Castle, producer of Ziv Tv's *Men of Annapolis*. He said this added figure is the equivalent of 35% over the "average" cost of studio-made tv half-hours.

Heaviest items on the "extra" list are transportation for cast, crew and equipment. Castle pointed out that union and talent contracts call specifically for first class travel for personnel between Ziv's home base in Hollywood and Annapolis.

Personnel travel plus airfreight cost for equipment, etc., cost Ziv between \$10,000 and \$15,000 a month.

NTA net income for 1956's third quarter is 273% higher than the same quarter in 1955.

This was reported by the distributor at NTA's 12 December annual meeting. Net income was \$225,619, equal to 35 cents a share—a rate of profit of nearly \$1 million annually. Exhibition contracts for the quarter

were 189% above the corresponding quarter of 1955, amounting to about \$3 million. Film rentals were up 177%, totaling \$1.83 million.

NTA also reported that exhibition contracts for its newest group of 20th Century-Fox features—dubbed the "Rocket 86" package—totals \$1.5 million. The new group was released early in December.

RESEARCH

What teenagers are watching and listening to—Teen-Age Survey, Inc., shows *Phil Silvers Show* on CBS TV as a standout on week nights with both boys and girls in both the high school and college categories.

The survey, covering New York City, parts of New Jersey and Connecticut, included both public and private schools. About 10,000 high school youngsters and 5,000 college students filed questionnaires.

Week end viewing champs were *Perry Como*, NBC TV, for high school girls and *Ed Sullivan*, CBS TV, with high school boys, college girls and college boys. NBC's *Steve Allen Show* and *Caesar's Hour* along with CBS's

Jackie Gleason Show ranked next to the top in popularity. ABC TV's *Omnibus* tied for third place with college boys.

STOCK MARKET

Following stocks in air media and related fields will be listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 11 Dec.	Tues. 18 Dec.	Net Change
<i>New York Stock Exchange</i>			
AB-PT	23¾	22¾	— 5⁄8
AT&T	168¼	168¾	+ 5⁄8
Avco	5¾	5¾	—
CBS "A"	33¼	33¾	+ 5⁄8
Columbia Pic.	18½	18½	—
Loew's	19	18¾	— 3⁄8
Paramount	27¾	28	+ 1⁄8
RCA	35¾	34¾	— 1
Storer	25½	25¾	+ 1⁄8
20th-Fox	22¼	22¾	+ 3⁄8
Warner Bros.	26¼	25¾	— 3⁄8
Westinghouse	54¾	56½	+ 1 1⁄4
<i>American Stock Exchange</i>			
Allied Artists	3¾	3¾	— 1⁄8
C&C Super	1¾	1	— 3⁄8
Crowell-Collier	47½	57½	+ 1
Du Mont Labs.	4¾	4¾	+ 1⁄8
Guild Films	25½	27½	+ 1 1⁄4
NTA	8¼	7¾	— 1⁄8

"SOUND-FACTOR"

*The Sparkle of
Impressionable Living
with*

RADIO WSRS

ON

GREATER CLEVELAND'S
NUMBER 1 STATION

SOUND-FACTOR DISCOUNT PAYABLE ONLY
TO RECOGNIZED ADVERTISING AGENCIES
BY WSRS, INC., CLEVELAND 18, OHIO



"Thank goodness it's only you, Pop. KRIZ Phoenix said we could expect Santa about this time."

The Season's Greetings



Our rich heritage of song gives everyone the
means to share and spread the brotherhood and
fellowship of the holiday season.

Music has always been the most natural expression of
the true Yuletide spirit. Hymns and carols
and holiday melodies have been handed down through
the years until it becomes impossible to imagine any
festive occasion without them.

The normal celebrations of our Christmas and
New Year's holidays take on added glow with the
expressive spirit found in music.



*BMI sincerely extends the greetings
and best wishes of the holiday
season to everyone.*



BROADCAST MUSIC, INC.

589 Fifth Avenue ★ New York 17, N. Y.

New York ★ Chicago ★ Hollywood ★ Toronto ★ Montreal

ASSOCIATED MUSIC PUBLISHERS, INC.

1 West 47th Street, New York 36, N. Y.

BMI CANADA, LIMITED

16 Gould Street, Toronto

WASHINGTON WEEK

22 DECEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

Is George C. McConnaughey finished at the FCC?

It is believed that if McConnaughey is actually replaced as FCC chairman, as now appears likely, the administration will turn to a "take charge" type, who will be able to give strong direction to the Commission during this time when the problems are becoming both tough and numerous.

Evidence pointing to McConnaughey's resignation is beginning to add up.

Stories that he is considering resigning to return to private law practice back in Ohio are being fed through the same channels previously used when other commissioners were being nudged to quit.

McConnaughey is filling the unexpired term of former Commissioner Sterling, who also resigned and whose resignation was preceded by rumors of this type.

McConnaughey's term ends 30 June, at which time McConnaughey would have to be reappointed to stay on the FCC at all, much less remain as chairman.

Another sign-pointer: Behind the scenes evidence of administration dissatisfaction have been beginning to show.

The Justice Department's suit against RCA-NBC was not in itself evidence of discord within the administration even though the FCC had already approved the Westinghouse deal on which the suit was based.

Crossed signals can and do happen as between Government agencies.

However, Justice officials have freely criticized the Commission right out in public for approving the station transfer and for ignoring Justice Department allegation that all was not cricket when the NBC-Westinghouse deal was before the FCC for action. **Public criticism is not just done when all is rosy within the official family.**

Reports from a reliable source here insist that the Grand Jury in Philadelphia has refused to indict RCA-NBC for alleged anti-trust violations in connection with the sale-trade of the NBC Cleveland radio-tv stations for the Westinghouse Philadelphia radio-tv stations.

This failure to return a criminal indictment will, assures the Justice Department, have no effect on its civil-suit against RCA-NBC for alleged conspiracy in connection with this and other matters.

These authoritative sources say that the Justice Department launched its civil suit **after it was clear that the Grand Jury would not return the criminal indictment.**

There was speculation that the Grand Jury was only called into the Justice Department action in the first place so that witnesses could be subpoenaed and evidence could be gathered with relative ease for the civil suit.

The Federal Trade Commission issued a citation against Singer Sewing Machine for allegedly representing repossessed and other used Singer machines as new.

Also cited by the FTC this week were three bottlers of perfume: L'Argene Products, Harsam Distributors and Perfumeries Lido.

The FCC this week gave the green light for the sale of WKNB TV, Hartford-New Britain, to NBC.

Approval is given subject to the outcome of pending anti-trust suit against RCA-NBC.

DELIVERING

IN PHILADELPHIA, IT'S WFIL-TV!



WFIL-TV is FIRST!

Audience Superiority: WFIL-TV is rated FIRST from 2 PM to sign off—Monday through Friday—9% more than Station B, 88% more than Station C. For a solid year WFIL-TV has been FIRST in Philadelphia weekday ratings!



WFIL-TV is FIRST!

Local Programs: WFIL-TV's "Bandstand" and "Starr Theatre" are viewed in more television homes in the Philadelphia market than any other local day-time programs.



WFIL-TV is FIRST!

World's Best Movies: WFIL-TV has exclusive rights to the great MGM, Warner Bros., 20th Century-Fox and RKO feature films that have topped all competition in market after market.



WFIL-TV is FIRST!

Network Shows: Highest ABC-TV average ratings in the top five TV markets. Ratings 23% higher than national average for the 34 ABC-TV shows carried—three of Philadelphia's top shows—"Lawrence Welk," No. 3, "Wyatt Earp," No. 5 and "Disneyland," No. 6.

For top-audience availabilities on WFIL-TV check BLAIR-TV or Triangle's National Sales Office today!

TOP AUDIENCE



WFIL-AM • FM • TV

PHILADELPHIA, PENNSYLVANIA

WNBK-AM • FM • TV

BINGHAMTON, NEW YORK

WHGB-AM

HARRISBURG, PENNSYLVANIA

WFBG-AM • TV

ALTOONA, PENNSYLVANIA

WNHC-AM • FM • TV

NEW HAVEN-HARTFORD, CONN.

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBK-AM • FM • TV, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn.

National Sales Office, 270 Park Avenue, New York 17, New York

SPONSOR HEARS

22 DECEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

Timely note to all who are addressing a Christmas card to Emanuel Sacks, the new NBC v.p. in charge of network tv programing: His name—in familiar form—is “Manie” (M-a-n-i-e). His secretary will swear to that.

It's not “Manny,” or any of the other variations possible on Emanuel, but simply what *Time* magazine described so fully as “Manie (pronounced Manny).”

An anecdote revived at CBS following the death of Paul W. Kesten concerns the techniques he used in training the bright people around him.

Frank Stanton, who had just come on from Ohio State, was told by Kesten that the first thing he must do is memorize the call letters of CBS affiliates.

Several times a day Stanton's phone in research would ring, and Kesten would snap, “All right, let's have it: Birmingham?”

That's the way it kept up until Stanton was able to respond automatically. Kesten's point, of course, was that **you have to know what you're talking about before you can get fancy with it.**

Freelancers complain that crashing the acceptance barrier at the networks is tougher than ever—particularly if the idea is different.

Unless the interest starts from the top, they say, the idea will get nowhere—unless it's referred to as another “Lucy” or “Gunsmoke.”

Don't buy this too quickly, though. Good freelancers aren't in oversupply. In the magazine field, for instance, the total roster today is a mere 250 (the rest shifted over to Madison Avenue).

Famed as a training ground for radio talent, WLW, Cincinnati, has also been a great developer of manpower on the business and executive side.

Here is a partial list of WLW alumni, showing where they are today:

- M. F. (Chick) Allison, eastern sales manager, CBS Radio Spot Sales.
- James E. Allen, sales promotion director, WBZ-TV.
- Robert Boulware, assistant media director, Bryan Houston.
- Norman (Pete) Cash, president of TvB.
- John L. Clark, president, Transamerican Radio & Television Corp.
- William Colvin, director of station relations, TvB.
- George Comtois, general sales manager, ABC Radio Network.
- Al Godwin, sales executive, ABC Film Syndication.
- Fred Gregg, account executive, Young & Rubicam.
- Edwin T. Jamison, director of NBC Tv Spot Sales.
- Harrison Mulford, account executive, NBC Tv Spot Sales.
- Bernard Musnick, director of special program development, Ziv Television.
- David Partridge, sales promotion-advertising director, Westinghouse Stations.
- Tom Slater, v.p., radio-tv, Fuller & Smith & Ross.
- Frank Smith, president, WCDA-TV, Albany, N.Y.
- Ken Smith, radio-tv director, Ralph Jones agency.

As a footnote, it should be remembered that Cincinnati — despite its relatively modest size — has always been very scrappy in the flashy arts: radio, tv, newspapers, sports.

CHANNEL

8

**IS ON
THE AIR!**

**KGW-TV brings to the
PORTLAND, OREGON market . . .**

- 316,000 watts of on-the-ground Video Power
the most powerful commercial television
transmitter in the world!
- A terrain-trained signal to penetrate deeply
into Portland's steep up-and-down
residential core . . . as well as across all of
western Oregon and southern Washington!
- Full ABC Network schedule!
- *Local identification* with 30 hours a week of
live production!
- Feature films including MGM and DAVID
SELZNICK productions!
- The newest *yet most experienced* channel
because KGW-TV's personnel is
representative of over 138 years of
television experience!

AFFILIATED WITH

KGW, PORTLAND
KING-TV, KING, A

WALTER WAGSTAFF,
Manager
JOHN PINDELL,
Sales Manager

KGW-TV
CHANNEL



ASK



*for rates,
availabilities
and market
information.*

PORTLAND, OREGON

TOP TEN COMMERCIALS

(Continued from page 25)

mercials may sell the product like mad."):

1. *Grammatical errors made for greater folksiness.* There's no need to talk down to the public, they feel. The listener is just as apt to be annoyed by errors perpetrated upon the language as any copy chief might be. "Simplicity of language doesn't mean twisting it," said the creative director of a major Chicago agency.

2. *Jingles that jangle.* This category of irritants really refers to forced rhymes. It's a difficult job to write well-rhymed jingles that tell the selling point in tune with given music. But, say the pros, resist the easy way out of forcing words to rhyme which aren't supposed to when spoken in normal language.

3. *Shouting repetition, insistent and unceasing.* Of course, all advertising is based on a principal of repetition. But many agency creative men feel that you can reach a point of diminishing returns if you incorporate excessive repetition without alleviating the inevitable monotony with music, or variations in the voices employed.

With these taboos in mind, agency copy chiefs picked 10 winners among radio commercials heard in 1956. (The listing is in alphabetical order.) Here are copy chiefs' reasons-why:

● **Chevrolet** (Campbell-Ewald, written by Frank Hopkins): In this commercial, clever and good use of music was mentioned as making it outstanding. The song beginning "See the U.S.A. in your Chevrolet" was first used in 1919, but new lyrics have been written for it. It's still a snappy song with easy and memorable rhymes.

Here's a sampling:

"See the Chevrolet

See it on display

In any Chevy showroom coast to coast

Hear the people say

What a Chevrolet

The 57 Chevy is the most!"

● **Contadina** (Brisacher, Wheeler and Staff): It's usually a single line or slogan that makes a commercial memorable, according to copy experts. In the case of Contadina, this single line is the introduction as well as the heart of the commercial, repeated over and over again by the singers: "Who puts eight great tomatoes in that little biddy can?" The announcer comes in after

the refrain is sung three times and describes the tomatoes in appetite-arousing detail, urging people to try the product. But it's Stan Freeberg's funny rendition of the song that's memorable.

"They're saying briefly and memorably what they want to get across," says Ted Bates' Guild Copeland.

● **Diamond Crystal Salt** (Ogilvy, Benson & Mather, written by Judson Irish and William Wright): This commercial, while mentioned frequently, did not stand out in anyone's mind for one particular line but rather for a combination of reasons. In the song, of course, there's the line "Diamond is a cook's best friend!", and it's a memorable take-off on a well-known, popular song. It has the additional value of identifying the product, its brand name and stating the product's purpose and quality concisely. However, while some praised the song, many felt that the announcer's copy is outstanding for telling consumers what they want to hear:

"Now you're really cooking . . . with Diamond Crystal Salt, of course. 'Cause Diamond Crystal makes everything you cook and serve taste better. And Diamond Crystal is weather-proof salt. Sprinkles freely from your table shakers in the wettest weather. . . ."

● **Ford** (J. Walter Thompson, written by Ed Gardner and Joe Stone): The Ed Gardner series of Ford commercials are an example of clever use of a personality, say the pros. As soon as Ed Gardner comes on the air with his easily recognizable voice, listeners are compelled to pay attention. Characteristically, Ed Gardner likes to write his own copy from fact sheets the agency provides him.

Here's an example of the style: "Hello, Duffy's Tavern where the elite meet to eat. Archie the manager speakin'. Oh, hello, Duffy. Has Mrs. Duffy okayed buyin' the new Ford yet? Well, intrigue her, Duffy. Tell her she can give it a worse beatin' than she gives you. . . ."

● **Hit Parade** (BBDO, written by Art Bellaire, Dick Hedin, Joe Hornsby, Dave Siegel): These commercials, mentioned most frequently, also aroused the greatest divergence of opinion ranging from extreme annoyance to complete liking. On one subject virtually all the copy experts interviewed agreed: They're highly memorable commercials in a field where mention of copy points has be-

NOW EVEN MORE THAN EVER

Stockton's Most Listened to Station

HOOVER RADIO AUDIENCE INDEX

STOCKTON, CALIF.

JANUARY-MARCH, 1956

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.8	17.9	4.2	47.2	13.0	9.3	8.4	9,707
	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	10.8	20.7	7.3	35.0	15.1	9.5	12.4	12,026

**K
S
T
N**

**Spring 1956 Hooperatings
show KSTN increases dominance
of *Stockton Radio Audience.**

*America's 92nd Market

Music · News · Personalities
Represented by Hollingbery

come increasingly restrictive over the past few years.

Following the concept of constant repetition, they build variety with music and use of different voices. These are excerpts from the central portion of a minute commercial:

Group: "New Hit Parade! New Hit Parade draws free as air!"

Girl: "Your taste can't tell the filter's there!"

Group: "Tobacco so fine, so rich, so rare!"

Girl: "Your taste can't tell the filter's there!"

Group: "Your taste can't tell the filter's there!"

● **Manischewitz** (Emil Mogul, written by Myron Mahler): What do listeners remember? The short, catchy phrase, say the copy pros. In the case of Manischewitz Wine this phrase is both a play on the product's brand name and an implicit praise of it: "Man oh Manischewitz!" It's repeated seven and more times in the jingle. Here's the opening of the song:

"Man oh Manischewitz, man oh Manischewitz

Man oh Manischewitz, man

You must try medium dry

You must try medium dry

You must try Manischewitz Medium Dry Concord Wine. . . ."

● **Pepsodent** (Foote, Cone & Belding): One of the most talked about commercials of 1956, this one was particularly notable for breaking a trend in toothpaste advertising, away from the medical and back to the cosmetics approach. The commercial simply opens with "You'll wonder where the yellow went when you brush your teeth with Pepsodent!" But that two-line rhyme is a clear case of talking to the consumer about a product benefit he wants to hear about.

The following excerpts were cited by several copy experts as examples of easy, catchy rhyming at its best:

"The taste is new, so fresh and clean
That new taste really lasts, it's keen.

And while it makes your smile a rave
It also makes your breath behave."

● **Piel's** (Young & Rubicam, originated by Ed Graham Jr., now written by William Lacey and William Schnurr): It continues to be the personality interplay between the two brothers, Bert and Harry Piel, that lends these commercials their entertainment value. And these two characters, with their distinctly different and recognizable voices, are always in

some amusing and characteristic situation. But, said the top agency copy executives who nominated this commercial almost unanimously, the commercials follow up the amusement with direct selling.

Here's an example of a tv sound track which Piel's uses on radio:

Bert: "Harry's genius, singlehanded, made Piel's this delicious brew it is today."

Harry: "Well, I had help, I . . ."

Bert: "But when it comes to expressing himself, viewers, Harry is a cold fish."

Harry: "Well yes, but I . . ."

Bert: "Well, let's face it, Harry. He gets completely tongue-tied facing you viewers. Why he can't even tell you that our refreshing brew is delicious because it's dry and all the good beer flavor goes where it's supposed to . . . down your gullet!"

While Y&R uses some Piel's tv soundtracks on radio, many commercials are written specially for radio. The commercials were first created for radio over a year ago.

● **RCA portable radios** (Kenyon & Eckhardt, written by Stanley Tannenbaum and Harry Stoddart under former RCA group supervisor Fred

Flanagan): It's the visual image evoked in these commercials that copy chiefs mentioned as memorable and attention-getting. Vaughn Monroe explains that the girl is on top of a twelve-foot ladder, all set to drop two portable radios down to the floor.

Monroe: "Okay . . . let 'er go!"

Sound: CRASH! (Same one used in film commercials)

Monroe: "Let's see what happened . . . this ordinary portable radio smashed to smithereens. But there's not even a scratch on the case of this new RCA Victor. . . ."

● **Winston** (William Esty, written by Wendell Adams): Cigarette commercials aroused controversial opinions from the agency men sponsor interviewed. This commercial, while considered attention-getting and memorable, was also considered irritating by some who objected to the grammatical error incorporated into the slogan: "Winston tastes good *like* a cigarette should!"

A number of other radio commercials were mentioned frequently as outstanding. These included such accounts as Levy's Bread, Mercury, Schaeffer, Pall Mall, Robert Hall, Chateau Martin.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



THE ONE THEY LISTEN TO MOST . . . IS THE ONE TO BUY!

In Roanoke and Western Virginia
—that's WDBJ

Your Peters, Griffin, Woodward "Colonel"
has the whole, wonderful story



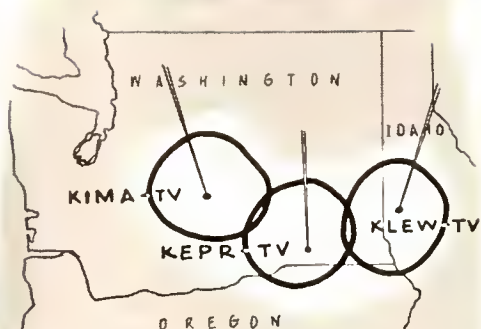
WDBJ
CBS radio

AM 960 KC
FM 94.9 MC

Owned and Operated by TIMES-WORLD CORPORATION
PETERS, GRIFFIN, WOODWARD, INC., National Representatives

The PACIFIC
NORTHWEST'S

Largest exclusive coverage



90th U.S. MARKET*

KIMA-TV's three-station network provides exclusive coverage to over 40,000 square miles. KIMA-TV alone creates a tremendous new market, ranking 90th in the U.S., where no other single medium can or does claim comparable domination.

*CBS Television

MARKET DATA

POPULATION	511,875
(Urban Population)	261,900
(Rural Population)	249,975
FAMILIES	159,925
EFFECTIVE BUYING INCOME	\$859,218,000
GROSS FARM INCOME	\$334,735,000
RETAIL SALES	\$632,561,000
FOOD SALES	\$135,614,000
GENERAL MERCHANDISE	\$430,890,000
DRUG SALES	\$ 21,335,000
AUTOMOTIVE SALES	\$123,748,000

(Source: 1956 Survey of Buying Power)

Yours exclusively with

KIMA-TV

Yakima, Washington
and its Satellites

KEPR-TV and KLEW-TV

Pasco, Wash. Lewiston, Idaho

See
WEED TELEVISION
Pacific Northwest ART MOORE

Tv and radio NEWSMAKERS



Elias B. Baker has been elected an executive vice president of the Carl S. Brown Company at the December meeting of the board of directors. Baker has been serving as vice president and supervisor of the Colgate-Palmolive account. The agency handles Halo Shampoo and recently was appointed to take over C-Ps Vel Beauty Bar advertising beginning the first of the year. Before joining Carl S. Brown Co., Baker worked on the Colgate account at Cunningham & Walsh. Prior to that he was a product manager at Lever Brothers for Rinso and Spry. Before joining Lever, he worked for Young & Rubicam in both the New York and Detroit offices. In New York he was assigned to the Johnson & Johnson account, and in Detroit the Packard account. He got his start in 1945 at Gray & Rogers agency, Philadelphia.

Karel Pearson has been appointed director of the NBC Radio network, Pacific division. Announcement was made by Matthew J. Culligan, vice president in charge of the NBC Radio network. Pearson will report directly to Culligan in his new position. Pearson started his career at KNBC, San Francisco, as an office boy in 1934. He became a clerk in the traffic department and was transferred to the Hollywood offices of NBC in 1937. He later became assistant traffic manager of the Pacific division. After serving in the U. S. Air Force he returned to NBC in Hollywood as night manager in the radio department. He then served in various capacities for NBC Radio in Hollywood and in 1955 was appointed tv program supervisor of the Pacific division and early this year became manager of the Pacific division's talent operations.



Kenneth H. Baker has been named vice president in charge of research and market development for California-Oregon Television, Inc., according to William B. Smullin, president of the corporation. Baker was formerly vice president of the Market Research Corporation of America, president of Standard Audit and Measurement Services, president of Broadcast Measurement Bureau, and director of research of the NARTB. In his new position he will supervise the development of marketing information for California-Oregon Television's stations, KJEM-TV, Eureka, Calif.; KBES-TV, Medford, Ore.; and KOTI-TV, Klamath Falls, Ore. Baker will also integrate marketing data for the area covered by the stations for the use of national and regional advertisers. His headquarters will be located at Medford, Ore.

Sales counters click happily
 Cash registers ring ...
 WKRC sells, and
 Cincinnati merchants sing



Greater Cincinnati merchants expect results when they use WKRC Radio. And they get them from Cincinnati's top-rated station, with more daytime listeners than any other Cincinnati station.

With an exclusive Columbia Network Radio schedule, outstanding local personalities, and promotion facilities of a high order, WKRC Radio has what it takes to get business in the billion dollar Plus Cincinnati market. Get the facts from Katz!

Leads All Day!

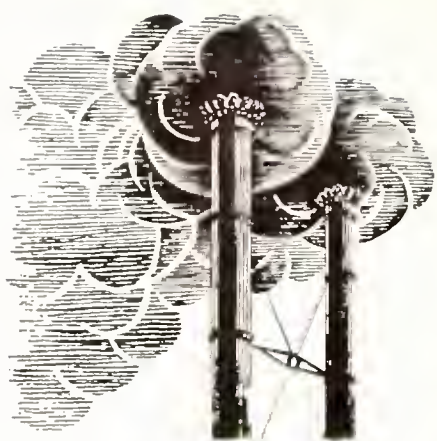
6:00 AM until Midnight (Mon. thru Fri.)
 September-October 1956 Pulse

WKRC
 A TAFT STATION • Exclusive CBS Schedule. **Radio**
 Represented by the Katz Agency

FOR CINCINNATI, THERE'S ANOTHER KEY

IT'S WKRC-TV

Ken Church, Vice President and National Sales Manager.
 Don Chapin, Manager, New York Office, 550 Fifth Avenue.
 RADIO CINCINNATI, Inc., owners and operators of
 WKRC Radio and WKRC-TV in Cincinnati, Ohio, and
 WTVN Radio and WTVN-TV in Columbus, Ohio.



STACKS OF BUSINESS!

Smokestacks have always been a symbol of activity in our Ohio River Valley. They came to us first aboard the picturesque sternwheelers that opened this region to phenomenal growth. They stayed to multiply and multiply above busy mills and factories whose industrial worth today — in the Huntington-Charleston heart alone — exceeds one billion dollars!

Nowhere in America is there such a panorama of business under full steam as in the 100-plus counties served by the four-state span of WSAZ-TV. Here live nearly a million families with annual buying power close to *four billion dollars* — a symbol of booming productivity making this America's 23rd TV market.

Your advertising cuts a smart bow wave when you consign it to WSAZ-TV, only TV station covering the whole area. Any Katz office can write the ticket.



Reps at work

Martin Pollins, NBC Radio Spot Sales, comments: "With the advertisers' full scale return to radio, representatives must continue to sell the medium actively and thus preclude any throwback to the "dark ages of tv domination." Of the many problems now confronting reps, he says, these two are the knottiest: first, the reappraisal of the broadcast day in terms of audience composition and weekend listening; and second, the old bugaboo of "ratings." "It is only through providing improved service to agencies and advertisers," Martin says, "that we can hope to make any progress in establishing the pattern of buying each availability strictly on the basis of the merit of the personality and on whatever local advantages the show might enjoy." Ratings serve



as a guide, he points out, but they do not furnish a conclusive answer. "Here at NBC Spot Sales," Martin concludes, "we are constantly striving to bring the market to the buyer through the continuing efforts of our research department and through such innovations as our Radio-Phonic Spot Buying whereby a buyer can listen to any show on any of our stations simply by phoning."

Douglas Jones, Headley-Reed Co., New York, says 1956 spot radio's biggest year—brings headaches along with the sales boom. "The sales upturn has caused complications for rep and advertiser alike," he points out. "Where time is tight, the timebuyer must either take time not originally requested, reduce the number of



spots, or even delete important markets." To solve this problem, Douglas makes these suggestions: (1) The agency should plan its campaign farther in advance, enabling the rep and station to offer availabilities desired. (2) The agency should buy in months that are not crowded with seasonal spots, if its product is non-seasonal. (3) The agency should select time segments that best suit the product as to size and type of

audience, rather than overly popular slots, such as 7 to 9 a.m. (4) The agency should allow the station to rotate spots within a time period, instead of insisting upon fixed positions. This applies particularly in local programing of an hour or more duration which has approximately uniform audience composition and the same personality throughout the program, such as a d.j. show.



... JUST LOOK AT

KMJ

THE BEELINE'S **FRESNO** STATION

KMJ has **MORE TOP RATED SHOWS** . . . 7 out of the 10 most popular programs in the Fresno area are KMJ shows, reports Pulse.

KMJ has **GREATER COVERAGE** than any competitive station, daytime or nighttime. (SAMS)

KMJ has a **GREATER FCC CONTOUR**, daytime or nighttime, than any competitive station.



Beeline stations, purchased as a unit, give you more listeners in Inland California and Western Nevada than any competitive combination of local stations . . . and at the lowest cost per thousand. (SAMS & SR&D)

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

SPONSOR SPEAKS

More ingenuity in radio copy

Today's radio commercials are marked by more creativity and greater ingenuity in concept. Therefore we say double congratulations to the creators of the 10 radio commercials selected by agency copy chiefs in this invigorating and competitive radio climate as the best efforts of 1956. (See "The top ten radio commercials of 1956," page 23 this issue.)

This year's radio commercials have been characterized by better production values and originality in approach. A word of praise to the agencies with the dramatic flair and the clients with the understanding that best commercial use of the medium means constant refining of the selling message.

Public service in Texas

It's true what they say about Texas.

Out there they think big and act big.

For example, take the latest Texas Association of Broadcasters project, called "Operation Lifeline." In order to tie in with Conelrad, TAB is organizing the whole state so that the public can take their radio sets to repair shops displaying the TAB banner and have them marked for 1240 and 610 through use of a signal generator. This is public service that registers. We recommend that other state associations and the NARTB follow TAB's lead.

Christmas for Kids

Christmas, they say, is a season for giving. As everybody knows, it's also a season for getting. In our heart of hearts we know that if the Yule spirit means anything at all, the giving part must override all.

Hence, the Christmas for Kids plan, sponsored by a group in which radio-tv names stand out prominently, strikes just the right chord. The plan, and we quote, is: "Instead of the usual exchange of presents between friends and business associates, why not provide *specific* gifts or services to needy kids in the name of those friends?"



THIS WE FIGHT FOR Despite great strides in radio commercial writing this year (see page 23), too many admen still kiss off radio copy. Radio can grow in effectiveness only if radio copy receives maximum creative attention.

10-SECOND SPOTS

Naturals: More station buys we'd like to see—Bell Telephone Co. on KALL (Salt Lake City); Southern Bell Telephone Co. on KAWL (York, Neb.); Western Union on WIRE (Indianapolis); Buxton wallets on KASH (Eugene, Ore.); Swift & Co. on KATL (Miles City, Mont.); Kent Cigarettes on KENT (Shreveport, La.); Cuticura toiletries on KUTI (Yakima, Wash.) and KURA (Moab, Utah).

Uninhibited: Chuck Mefford, d.j. at WKHI, Kalamazoo, ran a Suppressed Desire Contest, gave winners opportunity to de-frustrate themselves by such antics as walking barefoot through money supplied by local bank. *Sounds like a new use for radio mass psycho-therapy.*

Definition: "Identification" is what you need to cash a check when you are a stranger in town.

Flash! From a classified ad.

COPYWRITER: Man with a spark and the fuel of experience and character to make it catch on. . . .
Regular or hi-test?

*More Shakespeare on ratings

The ripest fruit first falls. (1)
Taking the measure of an unmade grave. (2)
We have seen better days. (3)
The instruments of darkness tell us truths. (4)
Uneasy lies the head that wears a crown. (5)
Oft expectation fails. (6)
A beggarly account of empty boxes. (7)
'Tis a naughty night to swim in. (8)
This is the night that either makes me or fordoes me quite. (9)
If you have tears, prepare to shed them now. (10)
God save the mark. (11)
Help me, Cassius, or I sink! (12)

How to woo? Dorothy Kent, cosmetics and fashion copy group head at Emil Mogul, told the Metropolitan Advertising Men's Club: "Never hit a woman if you would capture her through ad copy, but strike her fancy and she is yours." *To play it real safe, make sure she's yours before you strike.*

SOURCES: (1) Richard II, A II, s 1; (2) Romeo & Juliet, A III, s 2; (3) Timon of Athens, A III, s 1; (4) Macbeth, A I, s 3; (5) Henry IV, A III, s 1; (6) All's Well That Ends Well, A I, s 3; (7) Romeo & Juliet, A V, s 1; (8) King Lear, A III, s 4; (9) Othello, A V, s 1; (10) Julius Caesar, A III, s 2; (11) Henry IV, Part I, A I, s 3; (12) Julius Caesar, A I, s 1.

in **BALTIMORE WBAL-TV's**
SATURDAY AFTERNOON PROGRAMMING
REALLY STANDS OUT!

3:00

**HOPALONG
CASSIDY**

Participating Sponsorship

3:30

BUFFALO BILL, JR.

Sponsored by Mars Candy

4:00

77th BENGAL LANCERS

Sponsored by General Foods

4:30

SKY KING

Sponsored by National Biscuit

5:00

ROY ROGERS

Sponsored by General Foods

5:30

ANNIE OAKLEY

Sponsored by Carnation's Friskies

6:00

FOREIGN LEGIONNAIRE

Sponsored by Chunky Chocolates



**a solid 3½ hour block of
shows for family viewing**

co-ordinated by Jarrett "Patches" Lickle

Veteran of Godfrey's Talent Scouts and Captain Kangaroo

WBAL-TV Saturday afternoon programming is outstanding . . . solid with favorite shows popular with the entire family! "Patches" as M.C. throughout the afternoon gives it the festive appeal of one big party. Many of these shows are available for participating or co-sponsorship. Your nearest Petryman, or any of the fellows at WBAL-TV Sales will gladly give you complete information.

WBAL-TV Channel 11 **BALTIMORE** **NBC**

Nationally represented by The Edward Petry Co. Inc.

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

DES MOINES

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RADIO

STATION

REPRESENTATIVES